FILTERS | STYLES | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS **Free CD inside**

Photoshop® creative

The only monthly
Adobe® Photoshop®
dedicated magazine

Inside

Master Photoshop
Essential Photoshop tools and techniques explained inside

Monitor calibration
Does ColorPlus take the pain out of colour management?

Fix your photos
Improve the colour and quality of lacklustre photos

A lesson in Levels

Discover what the Levels command does and how it can benefit your images

Digital Painting: Pop Art

Take one photo and transform it into a vibrant piece of pop art

46 pages of creative tutorials inside

Turn photos into sketches

Create realistic sketches from your photos with our in-depth guide on page 30. No drawing skill required!

Free CD-ROM!

- 65 High-quality photos
- 55 Mac and PC fonts
- 400+ Brushes
- PDF tool guides
- and much more

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Photoshop Creative
ISSUE FIVE
QUICK ON THE DRAW
VISIT US ONLINE – WWW.PSHOPCREATIVE.CO.UK

eMag™

Photoshop creative
Turn photos into sketches

Welcome

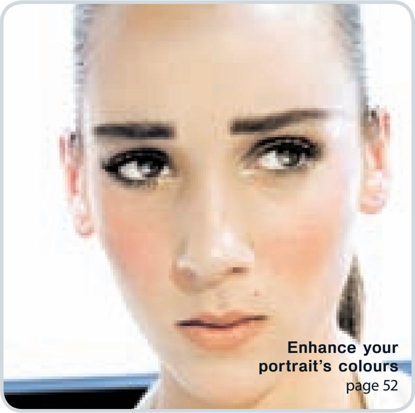
A glimpse of what's in store this issue…

Create space
page60

What do you mean it's only 72dpi? I swear it was 300dpi when I left it!
Digital painting: Roy Lichtenstein
page44

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.


Enhance your portrait's colours
page 52

Paint with Dodge and Burn
page34

January is traditionally the time of year when people feel a little glum. The sparkly merriment of Christmas is a dim and distant memory, people have to face up to the fact that they're never going to keep to their New Year resolutions and all that greets you when you leave the house is freezing cold weather. So forget about the outside world for a while, and instead sit down in front of your computer and try your hand at our latest offering of Photoshop goodness. There's lots to keep you amused this issue. Photo-editing fans will discover how to boost colours in portrait photos using the Channel Mixer. Our digital painting tutorial this issue reveals how to reproduce the vibrant world of Ray Lichtenstein and we also show you how to create outer space! If you get frustrated by not being able to draw, our tutorial on turning photos into sketches will open up all sorts of creative worlds – try following the painting with Dodge and Burn tools tutorial with a newly created piece of line art. We also take an in-depth look at working with Levels and histograms, and see how the professionals manipulate images into weird and wonderful creations. Hope it keeps you busy!

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK issue five

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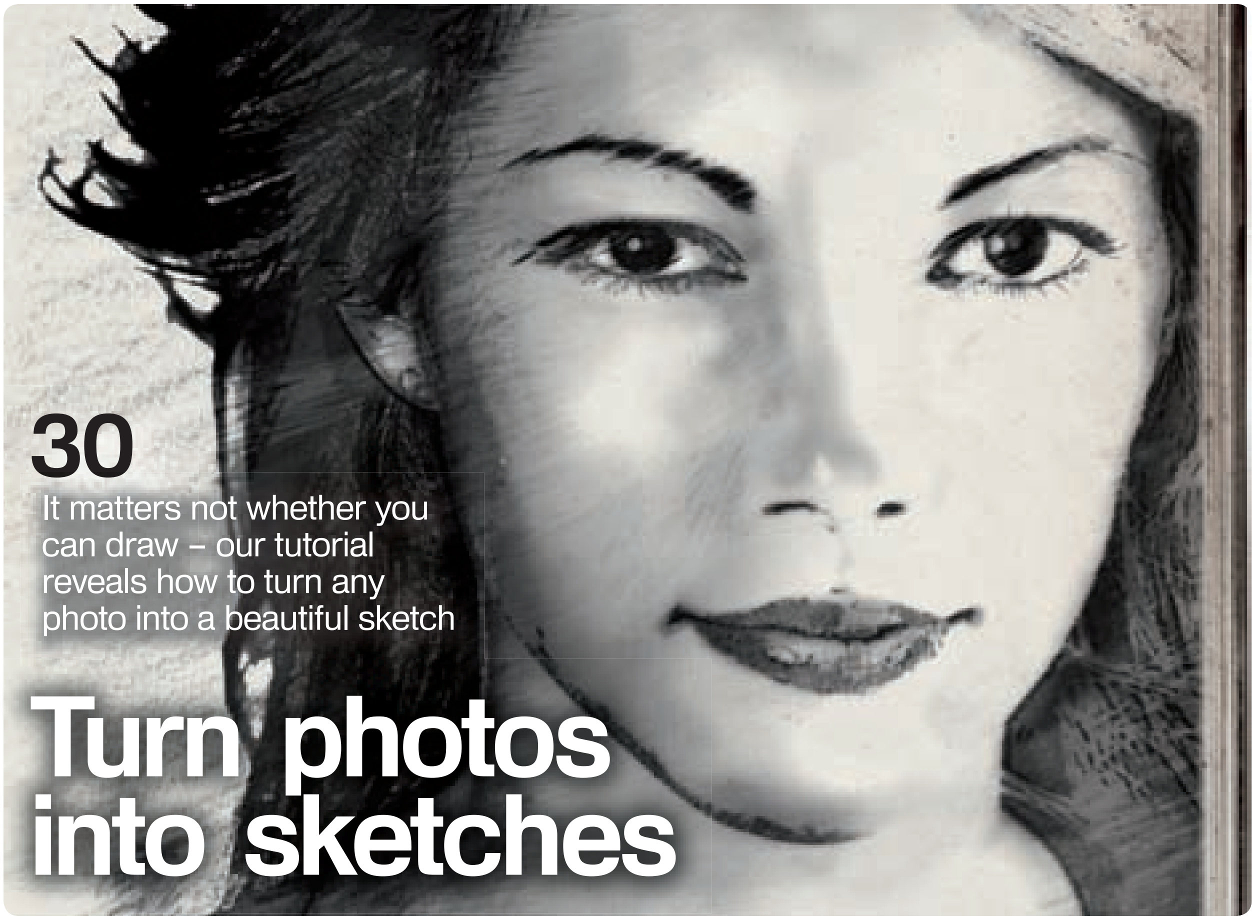
Subscribe to *Photoshop Creative* today and save 50%

98 **Readers' challenge**
More images for you to twist and turn and make your own!



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It matters not whether you can draw – our tutorial reveals how to turn any photo into a beautiful sketch

Turn photos into sketches

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Creative hub
The latest creative news

This is the part of the magazine where we alert you to products or services that will boost your imagination

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Exhibit
Artist showcase

We want to see what images you've produced, so send them in to us and they might appear in this section

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Advice centre
Your questions answered

Common Photoshop problems solved and the best online destinations for tutorials and advice

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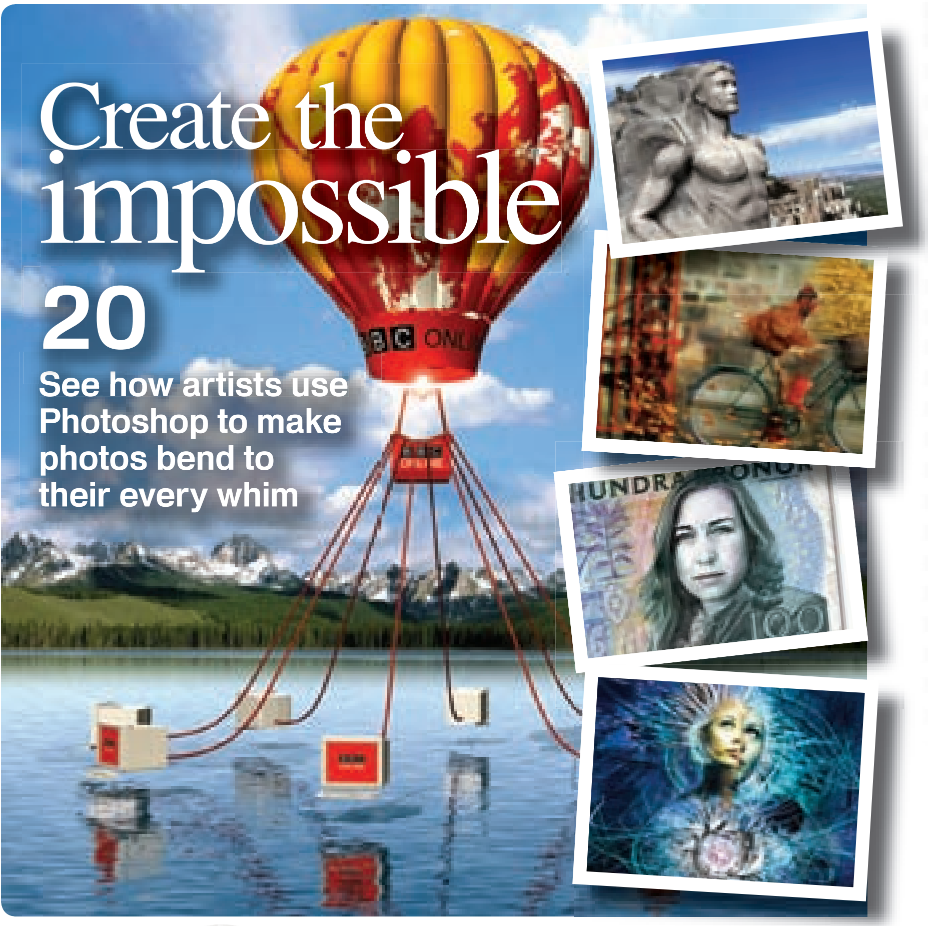
Photoshop creative



Create the impossible

20
See how artists use Photoshop to make photos bend to their every whim

tutorials

Creative tutorials
Make great art today

30 **Turn photos into sketches**
Ever wished that you could draw? By following our tutorial you can get the look of a sketch without needing any skill

34 **Paint with Dodge and Burn**
Get to understand how the Dodge and Burn tools work and paint a beautifully-shaded image to boot

44 **Digital Painting: Pop Art**
Learn all about the Pop Art movement and discover how to turn your photos into vibrant halftone delights

52 **Enhance a portrait's colour**
Fix colour and tone and ensure that your portrait shots are full of life and not lacking in impact

60 **Create space!**
Turn your thoughts to intergalactic matters and drum up your very own planets and star fields

66 **Merge photos and text**
Text and photos don't have to fight for the same space – here we blend them to create an eye-catching effect

72 **Cool plug-ins: Crease**
Add a feeling of age and texture with the Crease plug-in – a plug-in that truly does what its name suggests!

74 **Set up an online portfolio**
Discover how the Amazing Internet service offers a quick route for artists wanting to showcase and sell their work

85

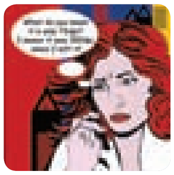
94

Creative reviews
Spend some money…

Be it cameras, printers, software or books, this section is where we examine products to help you get creative

On the CD
More free resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files



Technical tutorials
Understand your software

40 **The Big Technique: Levels**
Using Levels is one of the best ways of correcting colour and tone in an image; learn how it all works here

50 **Focus on: Noise filter**
A bit of noise in an image isn't all bad…

58 **Focus on: Brush Tip Settings**
Load up the Brushes palette and discover how the tip settings can transform a brush

70 **Focus on: Overlay effects**
Make quick image adjustments with these

Creative Forum

Share your thoughts about the magazine, Photoshop or anything else you fancy on these here pages

Gone but not forgotten

Hello, I've just bought issue three of your magazine and have really enjoyed it. It's taking me a while to work through the tutorials, and I am finding some quite a challenge, but that's exactly what I have been looking for. I've been a Photoshop user for a while now but have never really felt like I've pushed the software to the limit – I hope that your magazine can help me do that. But anyway, onto my question. How do I get hold of back issues? I want to know what's in issues one and two and will probably subscribe so I really want the whole collection. Can you help?

Simon Lucie

We're afraid our back issues are a bit thin on the ground, Simon. We do have a few copies left, but you'll have to hurry! Phone our subscriptions hotline on 0870 428 8353 if you're inside the UK (44870 428 8353 if you're outside the UK) to see what's available. We're looking at the best way of making sold out issues available to readers – if anyone has any spare we could see about setting up an area on our forum for people to sell old issues. Watch this space!

We have limited supplies of back issues, so get in there fast!

Camera order

I am a serious photographer and have recently set up my own online site where I sell my photos. I certainly wouldn't say that I was a professional, but I know my way around a camera and am just starting to learn my way around Photoshop. Your tutorials are great because they teach me what I need to know, and I'm getting an idea of what's possible with the software. I do have a request, though. Can you include a few more digital SLRs in your camera reviews? So far it's just been compacts that are more suited to hobbyists and they don't really offer me very much.

Abigail Turner

Hello Abigail. It's good to hear that you're starting to see what Photoshop can offer you. We will certainly look at digital SLRs in the future – in fact we covered the Pentax *ist DL last issue – but it's doubtful if we will never look at the really high-end models that cost thousands. We try and pick models that have an interesting feature or offer good value. This may change if our review section increases but for now, we're going for the beginner to intermediate market.

Do you hanker after digital SLRs? Tell us what cameras you prefer

Graphics nature

Congratulations on an excellent magazine, but I have one suggestion. Can you include more artistic tutorials? I never use Photoshop to improve my photos (I think you should get things right when you take the picture) but I do like using it to turn photos and sketches into digital illustrations. Yours is the first magazine I've seen that has bothered to look at the artistic possibilities of Photoshop.

Liam Bateman

Readers' tip

To the point

I have been reading with great interest the second edition of your new magazine and am very enthused by both its style and content.

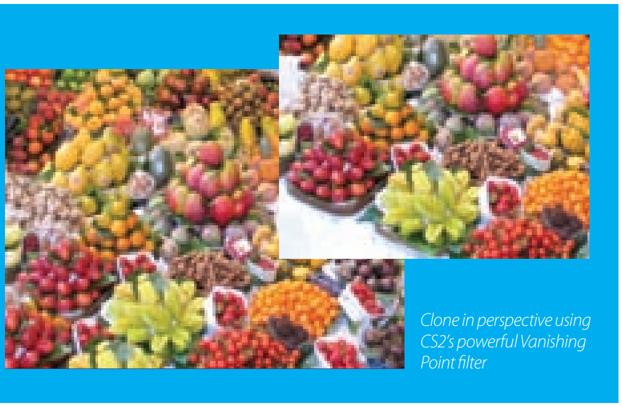
In your editorial, you invite feedback and I thought I would sing the praises of the copy of CS2 I am currently running, using the Adobe trial version. In particular, I attach an example of the power of the new Vanishing Point filter which for this image achieved a result that would have been just impossible without.

Notice in the original, the glaring blank area of white in the bottom left. Due to the nature of the layout I had until this tool arrived, found no sensible way to fill it, but was truly amazed at how well the perspective tool solved the problem…

I'd like to extend my best wishes for the future of the magazine.

Andrew Ashby

Thanks for the tip, Andrew. That's a damn nice piece of cloning!



Clone in perspective using CS2's powerful Vanishing Point filter

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

Talk to us!

Send us your thoughts on anything Photoshop to PCR@imagine-publishing.co.uk with the subject header 'Letters'. Alternatively, post your missives to Letters, *Photoshop Creative*, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EQ, UK. You can also visit our forum at www.pshopcreative.co.uk/forum

Turn photos into sketches

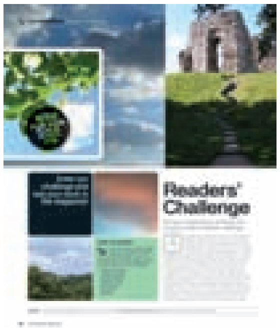
There will always be artistic tutorials in the magazine, whether it's traditional media effects or digital delights

Thanks for your suggestion, Liam. When we first started to plan the magazine one thing that we knew had to happen was for us to include the artistic techniques as well as the more traditional photo-editing skills. It's a real shame that so many just focus on the photo-editing side of things. That said, the vast majority of our readers do use the program to enhance photos in some way, so we're never going to focus entirely on graphic tutorials. Our plan is to carry on as normal and mix up illustration tutorials with the photo-editing ones. But what do other readers think?

Shy guy

I've only been using Photoshop for a few months now – I've got a copy of Photoshop Elements 3.0 – but I've enjoyed your magazine even though I don't feel ready to tackle all of the tutorials just yet! So far I have just used the program to improve a couple of photos and had a play about with the Filters menu. I'm really keen to have a go at the challenge you set each issue but don't know if I'll be good enough. My skills aren't that great.

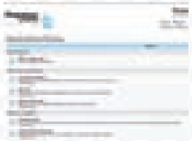
Thomas Broaden



Don't fear the challenge – we're not Photoshop snobs here!

Don't worry, Thomas. You don't have anything to prove. There aren't any skill level limitations on entries to the Readers' Challenge. We really don't care what skill level you're at – what we're interested in is how different people use the photos. So don't feel shy and send us in your entry today!

View from the forum



User: Iamsam
Post: Places to see
I've just got back from Seattle and it's brilliant. Clear, crisp skies, old buildings, colourful locals. I got loads of great photos.

User: Quaid
Post: Africa – a place to see
I heartedly recommend visiting Africa and taking a safari. I got close up to lions and took all sorts of wonderful photos. It really was the best thing I've ever done!

User: Tinytim
Post: Good tip
Did anyone else know that the Brush Tip Shape part of the Brush palette actually held some different settings? I thought it was just a title bar, but found all these other areas.

User: brushgirl
Post: Re: Good tip
Yeah, I had seen that one. Try playing with the Angle settings. A brush can quickly end up being something completely different.

User: pixpaint
Post: Monet please
Hello, I really like the digital painting tutorials and would love to see how to create a Monet painting. He's my favourite artist and I would love to see how his style could be produced in Photoshop. I have to be honest, I don't think it can. Prove me wrong!

TUTORIAL: MAKING CD INLAYS

Creating artwork for your backups

I saw issue two of your magazine in the shops a while back but was really late for something and didn't buy it. When I went back to get it, it was gone! So I looked on your site to see if there was an on sale date for issue three and made sure I bought a copy of that. I must say, I was very pleased that I did. I'm in the process of changing one of my computers and have been backing up all of my photos and files – I'm amazed at how much junk I've managed to accumulate. So far I've just been writing the names of stuff on the CD, but your CD inlay tutorial really inspired me. Now if I'm backing up something that is important, such as holiday pictures or special events, I create a special inlay so I can see exactly what's on the disc. I suffered a massive hard drive crash a year ago, so I make sure that I back everything up religiously. Now I will make sure I also create special inlays. So thank you!

Max Armind

The Big Chill
The Big Chill

Creating your own inlays is a very satisfying task

Thanks for writing into us, Max. You're kind of letter is exactly the type we like to get! It's so easy to get caught up with the crazy flights of fancy that are possible with Photoshop that you can forget you can also do lots of practical stuff with it too. We're going to try and include a project-type tutorial each issue so you can put your Photoshop skills to a practical use. If there's anything in particular you'd like us to create, send in your suggestions. This issue we look at how you can build an online photo portfolio to store and possibly sell your images.

Creative hub

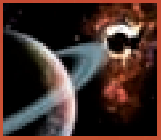
The latest news stories for the Photoshop community

What's hot this month

TEXT TUTORIAL

Enjoy the perfect symbiosis of text and photos with our tutorial on page 66. This is a great effect for using on birthday cards, invitations… anything you fancy! It's not as tricky as it looks but will get maximum attention!

COSMIC ARTWORK



Follow the tutorial on page 60 and you will be creating amazing cosmic artwork in no time. There is even a NASA Photoshop plug-in called the FITS Liberator which creates images that look like they came from the Hubble Space Telescope. See **www.spacetelescope.org/projects/fits_liberator**

PHOTOSHOP TENNIS

In this gripping game (**www.layermatch.com**) pairs or multiple players battle it out to determine who is creative champion. By taking it in turns to submit a layer the original image is developed, with each player using their design expertise and innovation to wow their opponent. Have a go and challenge both your imagination and the Photoshop software!

TOP STORY **STOCK PHOTOS**

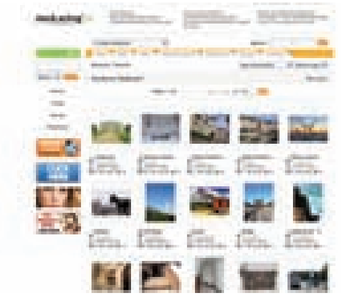
A change for Stock.XCHNG

With Stock.XCHNG version 6.0, finding free images is quicker than ever before

Free stock photo site receives major upgrade, delivering improved speed and more images

For those wanting access to great quality photographs with no charge, this site will always deliver. Stock.XCHNG was launched in February 2001 as an alternative to services that charged for images. The main concept behind the site was to allow people to share their work with others while gaining inspiration from the vast online library. Already there are 500,000 registered users, 15,000 photographers and more than 175,000 images online. This community of photo addicts contains images for any purpose, whether it is for a professional project or merely desktop wallpaper. Keen photographers can also use the site as a form of gallery and method of storing their best work. "The site has become an ideal resource for all kinds of people," says CEO Peter Hamza. "It is mainly recommended for web developers who are on a tight budget, non-profit organizations or journalists to illustrate articles but even major advertising agencies and companies use these photos, so it is a great opportunity for talented amateur and semi-professional photographers to get exposure and set foot in the stock photography market".

The site has just received an upgrade, boasting a new and faster server, many more categories, advanced searches, content filter and favourites page. The user profile pages have also been enhanced and managing your images has been made even easier thanks to the bulk editor and option to load via FTP. "We decided to update the site because the last huge update was almost two years ago and although many of the features were great at that time, they had to be improved", said Peter. "We upgraded the hardware because the demand is getting higher and higher and the old machines just couldn't handle it. Basically the site engine we use was developed for our new site Stockxpert.com which offers even better photos for low prices. We took that engine and added some SXC-specific features to it."



Whatever you're looking for, Stock.XCHNG has it

Stock.XCHNG has recognised that many people feel stock photography has become too expensive to use regularly. Some free stock photography tends to feature low quality images or a limited selection but at Stock.XCHNG the range available is extremely vast. Using the site is easy due to a very clean design and simple navigation system. Creating an account is free and quick to set up so what are you waiting for? Join the Stock.XCHNG community and visit the leading free stock photography site at **www.sxc.hu**.

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the beginning, part 4

Follow the evolution of Photoshop in this regular series

After version 2.0 of Photoshop was born, it was all steam ahead for adding new content. The major features were to be a rasteriser for Illustrator files, support for CMYK colour, duotones and the Pen tool. Adding CMYK support brought the program to the attention of printing industries and sales began to rise. Adobe then decided that a Windows version should be developed along with a Mac version and so divided the product management into two. It was not an easy job, as the program required a complete rewrite of the Mac original. After a lot of hard work Photoshop 2.5 was born, the first Windows version.

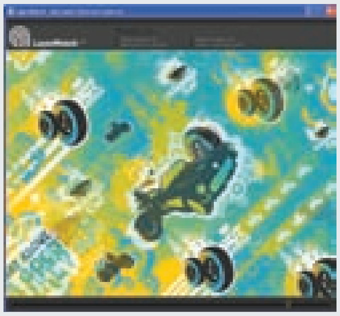
Adobe Photoshop

COMMUNITY

Show off your skills

Prepare to enter Photoshop battles with your peers!

You may have stumbled across sites dedicated to Photoshop tennis when browsing the internet. If you're yet to partake, the idea is simple. An image gets posted on the site and then each player takes it in turn to alter that image on a layer. This is sent to another player and the process is repeated. After the image has been sent back and forth a few times an independent judge decides who has offered the most creative amendments to the image. Layermatch.com takes a different and more creative approach to the 'sport' and shows each stage of the matches. The site has also created a PDF magazine that you can download, which features all of the completed matches. Photoshop tennis began when Jim Coudal, chief of a large graphic company, sent a Photoshop image to a friend who then opened and modified it by adding a layer. This idea of building creatively from a fun pastime has interested many people in the Photoshop community and has resulted in some incredible artwork. If you want to view some of the matches and download the PDF magazines, visit **www.layermatch.com**.


See how images liked this were built up

IMAGING

Test your Photoshop prowess with NAPP

Online Photoshop quiz proves how much you really know!

If you think you are the ultimate Photoshop guru, you can prove it by taking an online quiz dedicated to the program. The National Association of Photoshop Professionals has constructed a 20-minute interactive challenge. Scott Kelby, Dave Cross and Matt Kloskowski have combined their expertise in the subject to put the Photoshop community to the test. Participants learn whether they are a beginner, intermediate or advanced user once their results are collated. Those who are deemed to be advanced will really have their brains picked trying to answer 10 additional questions of a greater difficulty in the Expert Quiz. It is a very good way of brushing up your on any areas that are a bit rusty. There's no prize, apart from the glee at finding out how clever (or clueless!) you are. Topics included in the quiz involve subjects such as colour casts, guessing the missing tool from a drop-down menu, uses for specific tools and methods of saving colour swatches for use in other Adobe programs. All questions are multiple choice so if you get stuck on any, make a lucky guess. Visit **www.photoshopuser.com/quiz** to see if you've got the knowledge. And we're not telling you how we did!

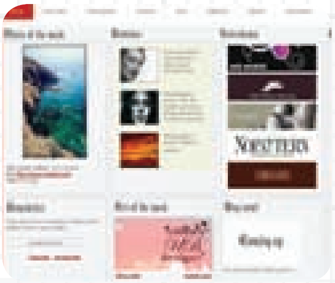
PQ
THE ULTIMATE
PHOTOSHOP QUIZ
brought to you by the National Association of Photoshop Professionals
See what your skill level is by taking the Photoshop Quiz

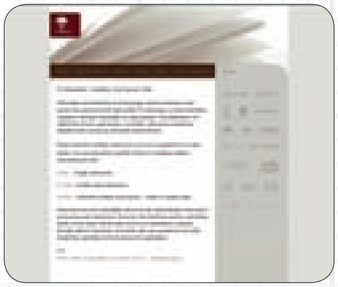
EXPOSURE

Get your work seen

DIGITAL ABSTRACTS
www.digitalabstracts.com

This design community has plenty of inspiration. The site offers tutorials, forums, interviews, news and job opportunities and is a great place to showcase your work. For more information on how to contribute to the project or become one of the site's photographers, visit **www.digitalabstracts.com**





SILHOUETTE STYLE
www.debutpublications.co.uk

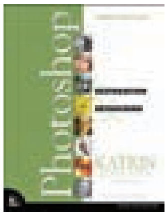
Debut Publications is looking for innovative silhouette-based artwork for a publication called *99 Silhouettes*. There is a non-refundable fee to submit work but even if you do not submit, be sure to look out for the book. Visit the website at **www.debutpublications.co.uk** for more information.

Updates… THIS MONTH IN SHORT

New additions to the world of Photoshop

2006 Adobe Design Achievement Awards

The Sixth Annual Adobe Design Achievement Awards calls all students of graphic design, photography, illustration and animation to submit work before 28 April 2006. Finalists win a trip to the awards event in Toronto. See **www.adobe.com/education**

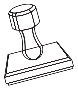


Adobe Photoshop Restoration and Retouching Third Edition

Combining full colour illustrations with tutorials, this is suitable for photographers of any experience, and now covers Photoshop CS2. To purchase the book or find out more information visit **www.peachpit.com**

ALERT! | DON'T FORGET TO ENTER OUR READER'S CHALLENGE SEE PAGE 98

Make a date



At a loose end? Here are the must-see creative events

18 JAN – 28 FEB

COLOUR CONTROL FREAK
HP and GIA/GretagMacbeth Global Services is offering a touring seminar in America and Canada to explain colour management techniques. Visit **www.graphintel.com/controlfreak** for more.

2-3 MAR

PHOTOSHOP WORKSHOPS
The TASI in Bristol has announced its first workshops of 2006. Introduction to Photoshop will be held on 2 March and Improve Your Photoshop Skills on 3 March. See **www.tazi.ac.uk**

22-24 MAR

PHOTOSHOP FAME
If you are an NAPP member and know a Photoshop genius, enter them to the Photoshop Hall of Fame. Submit names by 1 February 2006 by visiting **www.photoshophalloffame.com**

Two of the best... BRUSH SITES

Excellent brushes for you to try out

www.rebel-heart.net/brushes

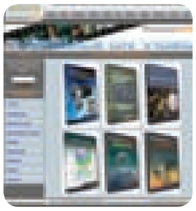
This curious little site offers a variety of original brushes. There are over 60 beautiful brush sets, all free to download. Some more decorative brushes include the oriental 'Empress' set. One particularly innovative set; 'Hands', comprises of a selection of fingerprints.

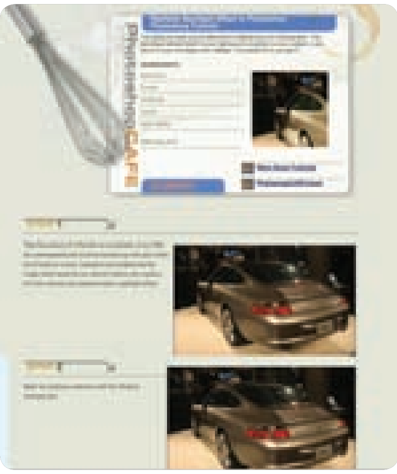
www.brushes.500ml.org

Although this is quite a small site, the 30 brushes featured are very unusual, such as 1930s ladies, board games or 1960s buttons. Great for use in more abstract creative projects. The site is created by Dutch designer Kirsty and many of the brushes have quite a sketchy, hand drawn appearance. Kirsty also wrote our brush tutorial on page 58.

Updated creative café

The popular Photoshop Café site gets overhaul





Since it began five years ago, Photoshop Café has brought Photoshop knowledge straight to people's desktop. Now on version 3.0, the site had to be updated to cater for the 3 million people that have visited the site to date. The site's creator, Colin Smith, said, "It was getting very cluttered and difficult to update. Not to mention the once cutting-edge design was very tired. The site is now completely redesigned from the ground-up. We have a dedicated section for reviews, where we will test and review the gear designers and photographers will find useful in their careers. This is a great place to find out about new tool and also to see how we rate them". The tutorials section has been streamlined and broken into six categories, including a brand new Photography section. The tutorials featured have all been revised and videos are now integrated throughout the site. Overall the new design of Photoshop Café has made it even better organized with faster loading times and easier navigation. Additional elements such as a News section and Bookstore have made it a complete site catering for all your Photoshop needs. "The forum is the next to receive the upgrade", says Colin, "We currently are sitting around 9,000 registered members at the forum and we will offer better security and more features. We plan on adding a lot more content – all in all, we have a very busy year ahead of us in 2006!" If you have yet to visit the site, do so now – **www.photoshopcafe.com**.

New photo magazine

Free stock photography site launches new magazine

MorgueFile is an excellent site full of free, high resolution digital stock photographs you can use for commercial projects or personal creative work. So many stock image sites charge for photos and it is very encouraging that services such as this exist to cater for those designing on a budget. As long as you are not selling the images or prints you are unrestricted in how many images you download. You can also submit your own work to the site for others to view and use. Registration is not even required to download the images; only to submit. There are many features available once you have registered, such as participating in usergroups and digests. Digests are sent as emails, which summarise postings made on the site so you can browse for anything of interest and then contribute to the topics.

There is even more exciting news from the site as it launches its magazine, which is on sale this month. The monthly magazine will showcase the best work from artists, photographers and designers on the site. So if you have some images you are keen to show off, submit them and they could be published! If you want images to use in your creative projects or simply need reference material, visit **www.morguefile.com**.

morgueFile

The team's wish list

Pure material delight…

A DEVIANTART.COM PRINT

deviantART is an online art community featuring a vast array of illustration and photographic delights. The site's shop not only sell prints but also mugs, magnets, coasters and calendars. Perfect gifts for the creative minded!

WE WANT IT BECAUSE…

They look fantastic. The selection of prints available from the shop is so diverse and any one of them would look great on your wall. Feast your eyes upon some great design that are yours to buy at **www.deviantart.com**

Micah Goulart (micahgoulart.deviantart.com)

Aaron Jasinski (jasinski.deviantart.com)

Skip Hunt (skiphunt.deviantart.com)

THE STORY BEHIND…

deviantART

DeviantART.com is a massive online art community and a regular haunt for digital artists wanting to display their work and gain inspiration …

Angelo's favourite artists

Artists to look out for

01 **Arcipello** http://arcipello.deviantart.com

02 **Dave Nitsche** http://davenit.deviantart.com

03 **Melocopter** http://melocopter.deviantart.com

04 **Pu-sama** http://pu-sama.deviantart.com

05 **Tom Wilcox** http://tomwilcox.deviantart.com

DeviantART (www.deviantart.com) is an online community for those with a passion for art. Featuring digital art, vector art, traditional art, photography, Flash animation, poetry and prose, it is the world's biggest community of its kind, with over 1.1million users. The combination of news, artists' work, contests, forums and events make it an inspirational site to visit and a great way to promote your work and discuss it with like-minded individuals. The site, with its very diverse gallery, accepts any work that can be turned into digital form. Scott Jarkoff, Angelo Sotira and Matt Stephens launched the site on 7 August 2000 and it has grown in popularity each year. Currently the site has over 13 million deviations, or works of art, created by the site's users (or deviants). We talked to Angelo Sotira, the co-founder of the site, and asked him a few questions about the growing success that is deviantART.

What made you decide to set up deviantART.com?

There was a great desire for artists to showcase work beyond just skins and themes on the internet in 2000. A number of communities enabled artists to submit skins for desktop applications. However there was no place for those same artists to showcase other kinds of artwork. We decided we would start a community and open up categories for all genres of art, as requested by the artists themselves. Today, we have over 750 categories and continue to add them as necessary. In doing so we attracted the largest community of creators in the world.

The site has been extremely successful, with over a million users. Why do you think this is?

Our central focus is on the needs of our artist community. By focusing on the toolsets we provide to artists to connect with fans and visa versa, we attracted a tremendous pool of extremely talented artists and a very large base of people interested in their work. The result is a thriving symbiotic society of creativity, and perhaps the most beautiful child of the internet.

What do you think of other digital online art communities?

I think that any community focused on the connection between artists, art and fans is, broadly speaking, a great service.

The deviantART Summit, the first convention of the deviantART community, was held last June at the Palladium in Hollywood. You had some pretty impressive sponsors for the show including Adobe, Wacom, iStockphoto and Phirebrush. Can you tell us a bit more about the event?

The deviantART Summit was a great success for all who attended. People travelled from all over the world to be there and it was really exciting! It was educational, inspirational and fun for attendees and a great opportunity to celebrate this community that binds us together.

When did you set up deviantART Shop? Was this always part of the plan or was it something your members requested?

Both! We set up the store at the end of 2001 and it has developed as a great way to help artists make money off their art and to provide high quality, unique artwork to collectors worldwide. Also, much of the artwork is now available for purchase on high quality canvas as of a few weeks ago. It's a product we're quite proud of as it allows artists yet another impressive medium on which to publish their work.

deviantART.com is constantly growing, with new features being added all the time. Do you have any plans for developing the site in the future?

deviantART is essentially a technology company at its core, so we are in a constant state of development. Many of the features we will be adding in the coming year will allow artists to collaborate with greater ease and enhance search and navigation for their fans. We are also developing a Basic Print Program, which will allow artists to sell their work without a fee to get started. This will make it much easier for artists to get their feet wet selling their work and it will allow our visitors a wider diversity of available art for sale.

Daniel Conway (arcipello.deviantart.com)

Whatever kind of artwork you enjoy, there's bound to be a deviant who can deliver

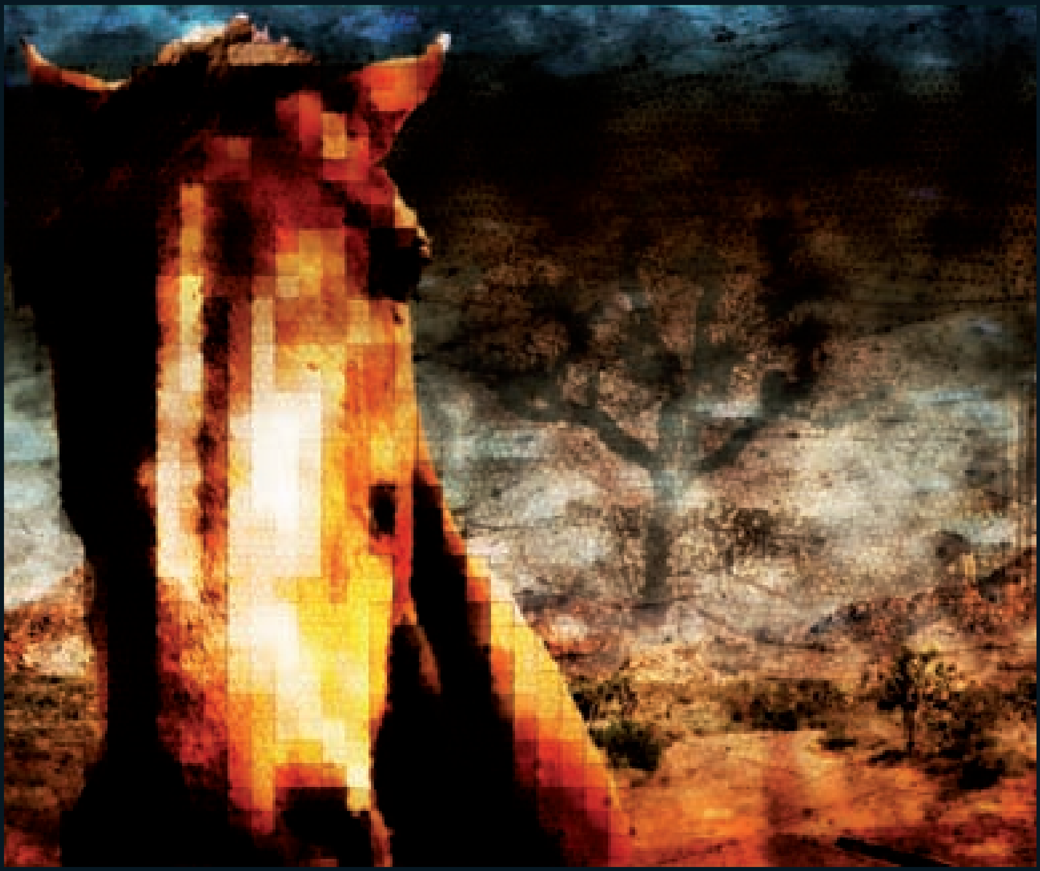
WEB | BECOME A DEVIANT BY VISITING WWW.DEVIANTART.COM

Exhibit

You've done us proud with your entries to last issue's challenge and it seems that you took the horse to heart! Here's our favourites

Nothing warms our heart more than receiving envelopes and emails with your entries to the Readers' Challenge. More than anything, the huge variety of treatments and ideas prove that Photoshop is the perfect program for anyone who wants to extend their creativity and push their imagination to the limits.

Last issue we had a bit of a Western theme, with a dry dusty desert and crumbly old shack. The horse originally lived in a lush green field, but he was transported to join the other elements in the desert scene. Most of you decided to stick with the desert setting, maybe changing the time of day or making the desert feel anything apart from hot. Some applied lots of filter effects, while others decided to make the elements more illustrative. We've printed our favourite ones on these pages, but don't be downhearted if yours didn't make it. We'll have a challenge each issue, so there's plenty of opportunity for you to get in print. And don't forget, the winner receives a version of Fluid Mask, which makes light work of tricky cutouts.



WINNER!
Gets a copy of the Fluid Mask plug-in

Get your work featured

If you'd like to share with other readers, send it in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

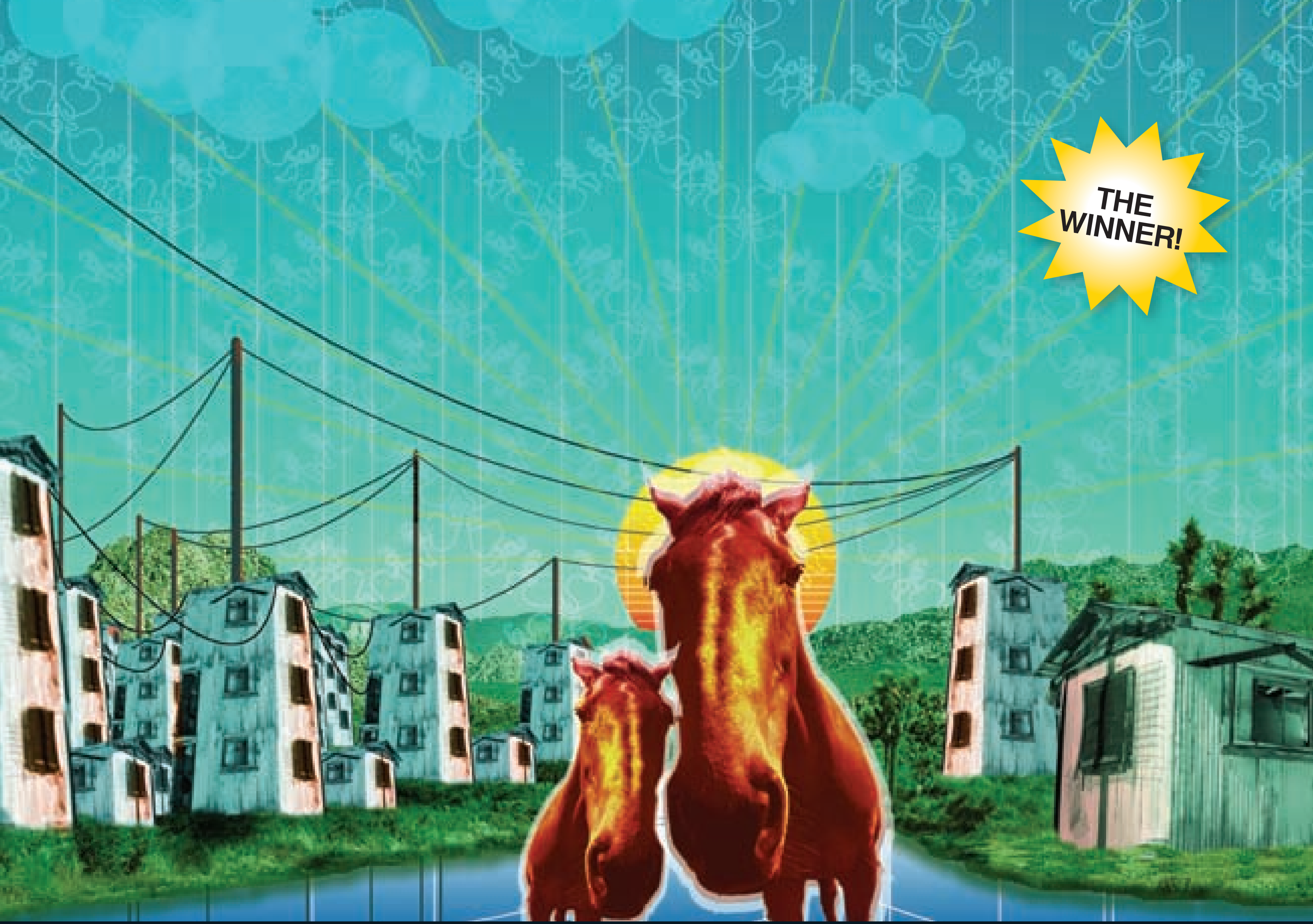
Exhibit, Photoshop Creative, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Michael Nunn

Untitled

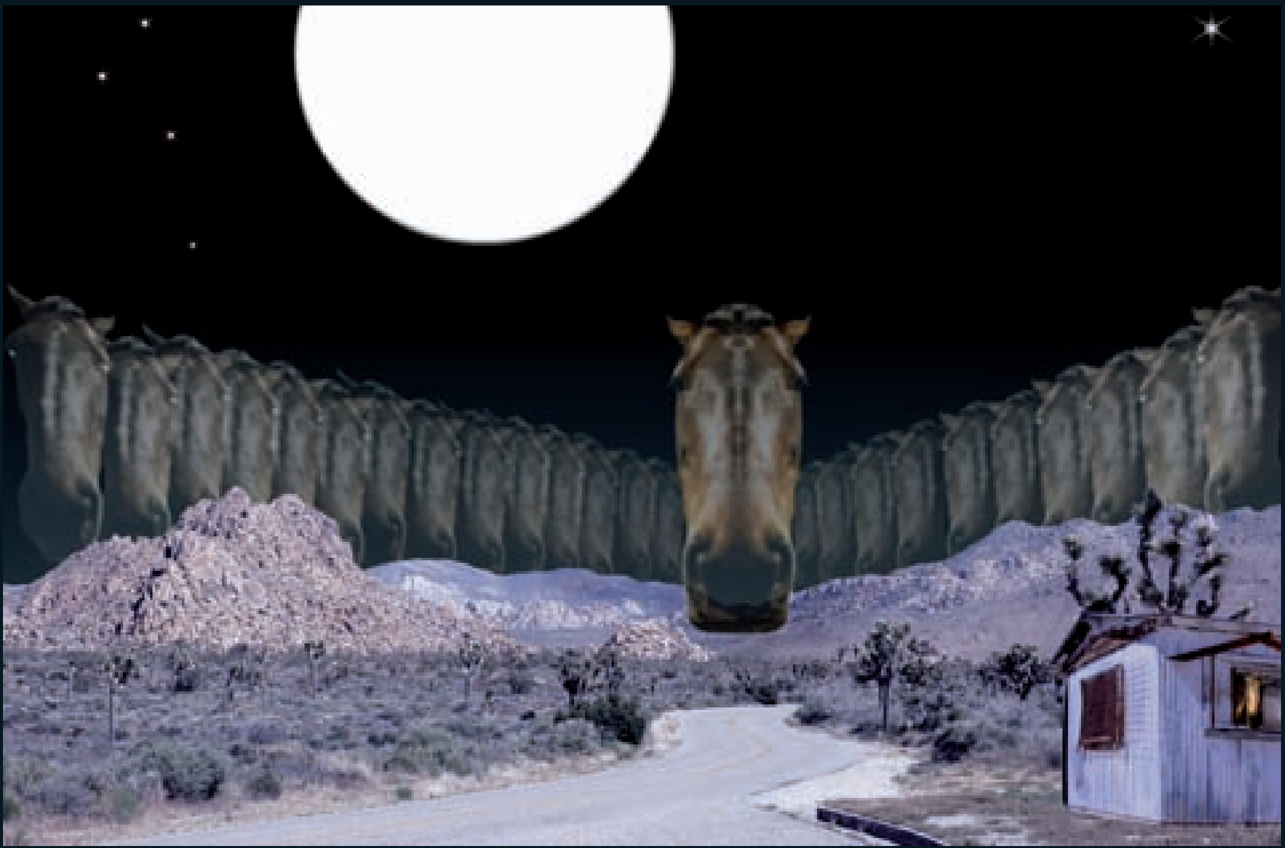
"My design is a deserted Western theme with the horse being the main focal point, along with a beautifully detailed landscape."



Selim Catkin

Untitled

"I wanted to create a fantastic, semi-realistic scene. I first used the shed to create a town, gave the sky a different colour and pattern and also added the sun, changed the road to a river and placed the horse and the young one right in front of the sun. The result satisfied me."

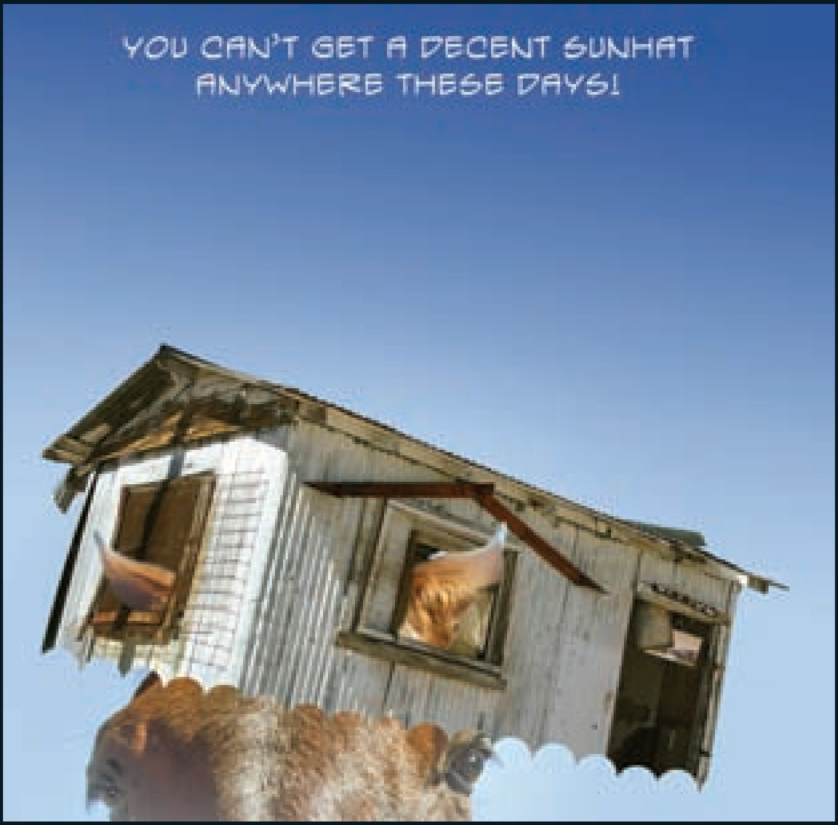


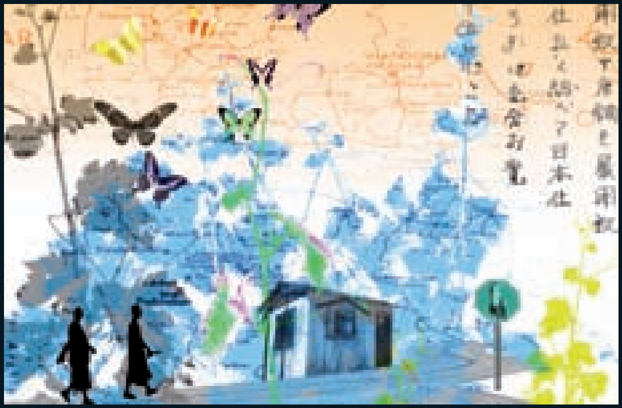
George E Boyce

Last of the Herd

"For this work I wanted to confine myself to using the three images provided for the challenge. The landscape was used as the main set, the blue sky being replaced by a black-transparent linear gradient and a moon and stars added. I used Variations to impart a bluish tinge to the desert."

Exhibit


YOU CAN'T GET A DECENT SUNHAT
ANYWHERE THESE DAYS!



Sue Chapman

Butterfly

"I decided not to use the main scene but instead chose the top part of the horse. I cut the building using the Pen tool and used it as a hat, using a layer mask to pull through the ears of the horse. I have used the desert scene as a tiny picture hanging on the wall of the hut just visible through the right-hand door! I wanted something with a bit of humour (yes I had had a bad day!)."

Dani Asensio

Untitled

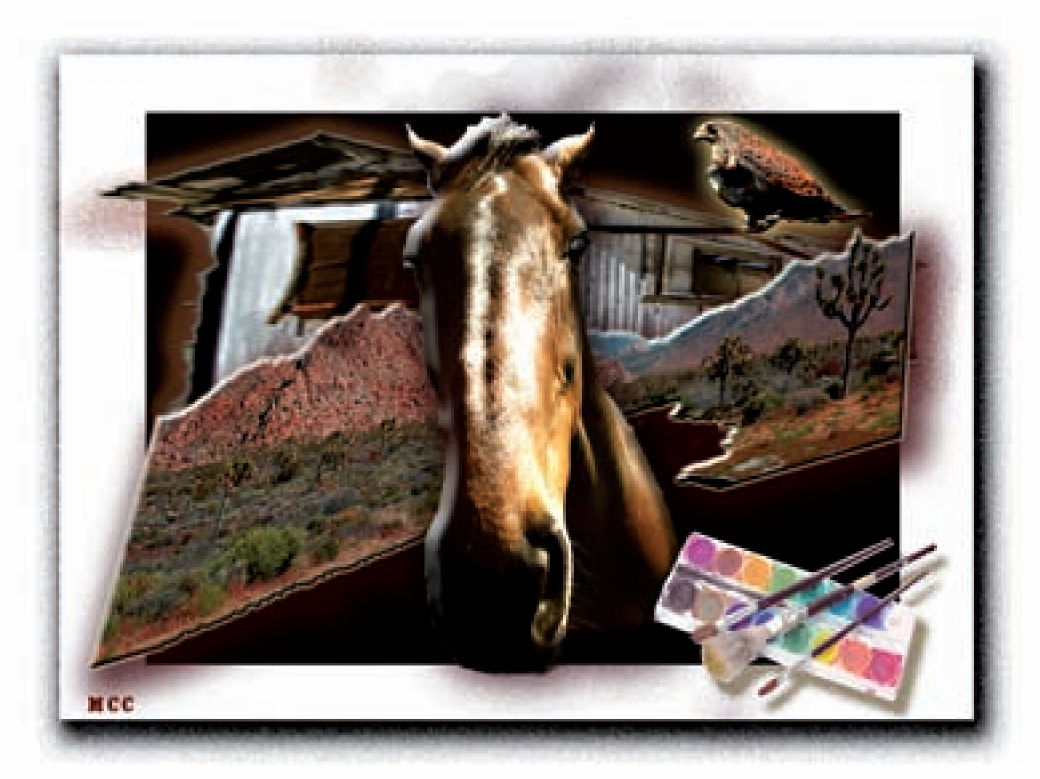
"I used the house, the way and the horse from the CD, later butterflies, flowers, plants, Chinese letters, a map and two Bhuddas from Thailand were added. Rather than use your landscape I decided to create my own with flowers and plants. Butterflies were added in order to fit with the background and finally the two bhuddas walking in this scenery."

WINNER! Gets a copy of the Fluid Mask plug-in

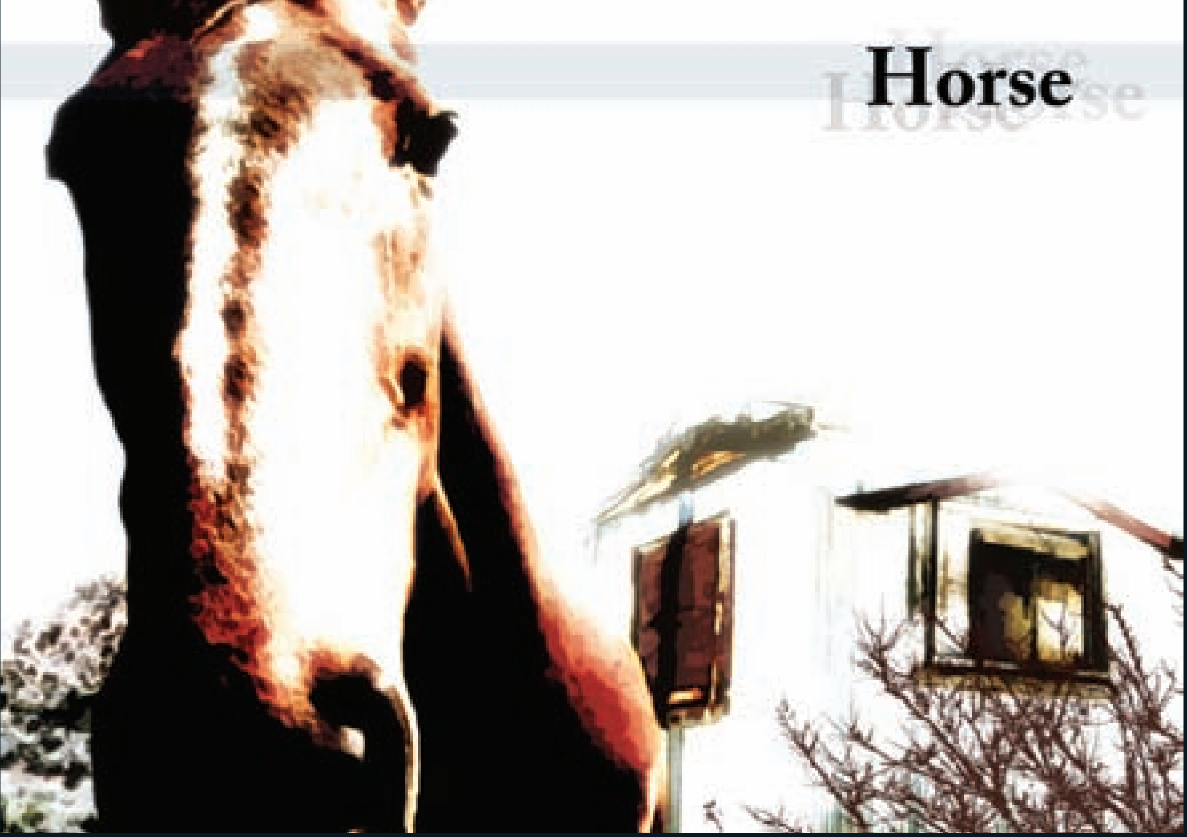
Michael Constable

Wild Horse

"I found this a very taxing task, given the subject(s) matter, but am quite pleased with the end result. The added bird was taken at Exmoor zoo, the paint palette from clip art and all put together in Photoshop 7.0."



NOTES | TRY OUR READERS' CHALLENGE THIS MONTH – TURN TO PAGE 98



Turn to page 98 and enter this issue's Readers' Challenge

Mahendra M Rai

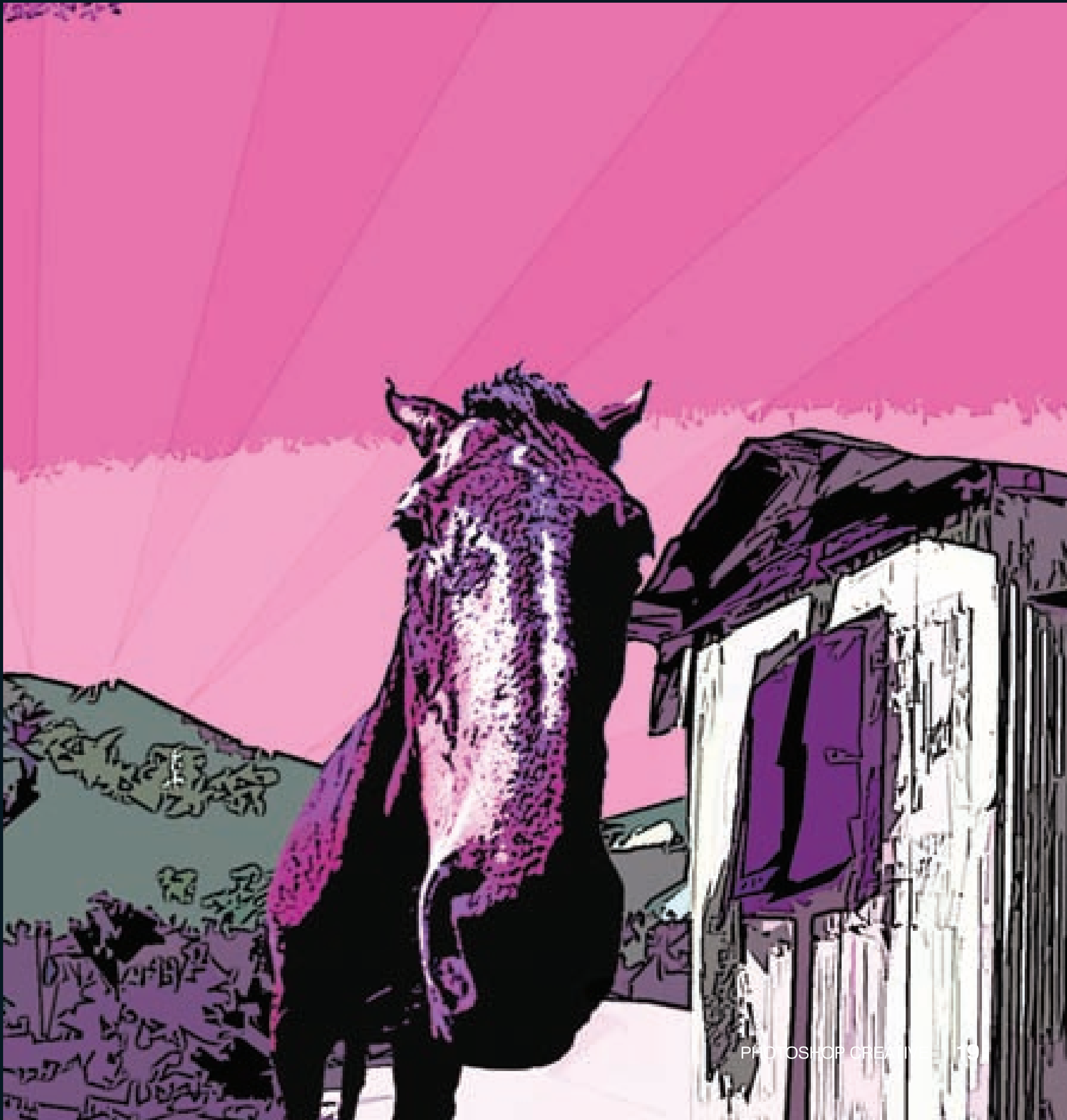
Horse

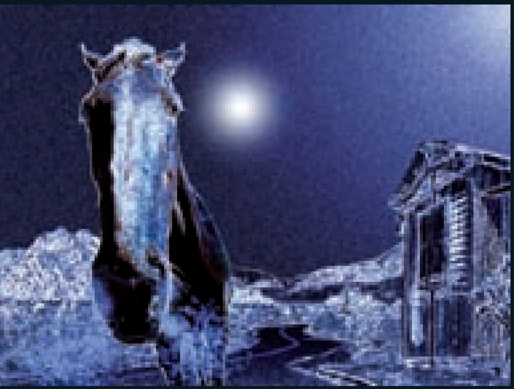
"It's a simple piece of a horse and so I have named my piece simple 'Horse'. It is the outcome of working layers upon layers and filters. I am quite happy with it. I also used one of the awesome brushes that was included free in the CD."

Michelle Oram

Untitled

"I have had lots of fun producing the attached image for the Readers' Challenge. Love your mag – being a Photoshop beginner it is just what I wanted. Thanks!"

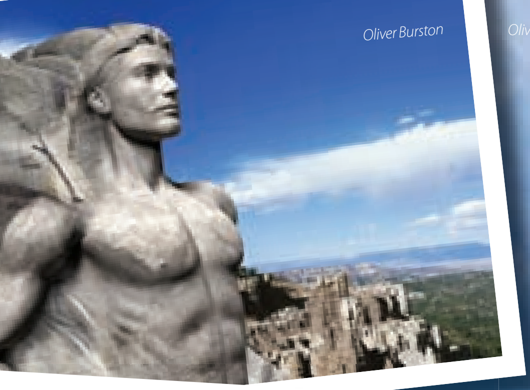




Karen Hughes

Chilled to the Bone

This chillsome fellow came to us from Karen. She's given the horse and his hot desert surrounding a swift blast of the ice machine, using a combination of filters and colours. We particularly liked the cold air effects around the horse's nose.


Oliver Burston

Barry Downard

Paul Bateman

Christos Magganas

Oliver Burston
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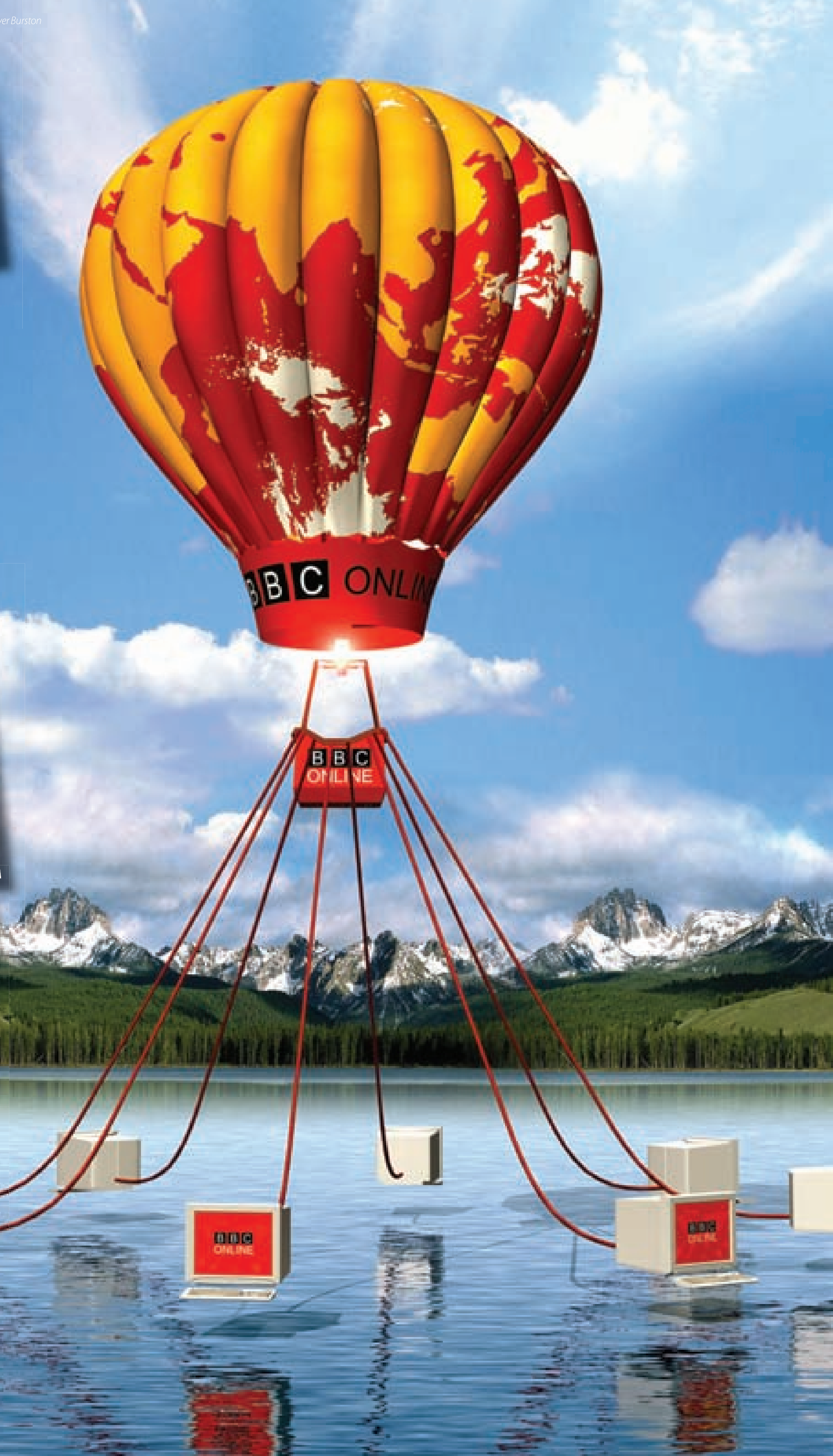
Oliver Burston
BBC ONLINE
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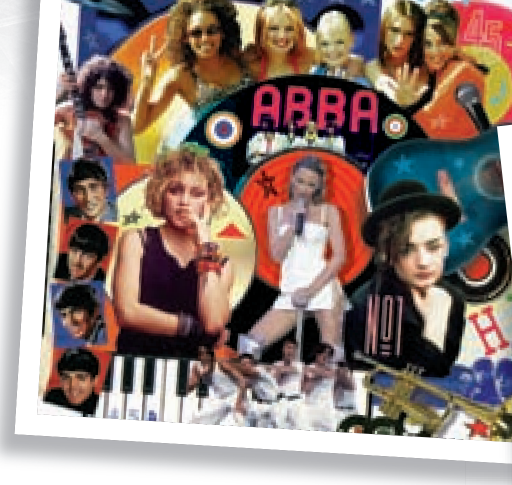
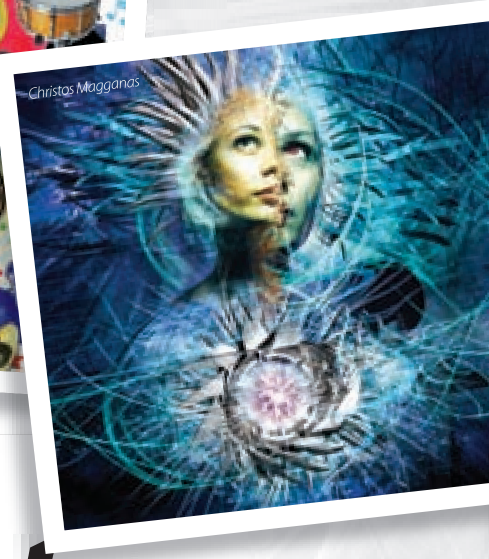

Paul Bateman


Christos Magganas

Create the Impossible

Nick Spence goes in search of the artists who manipulate photos and Photoshop to create the impossible and picks their brains for advice, tips and inspiration

The art of photo manipulation is nothing new; it's nearly as old as photography itself. Traditionally, photographers have toiled in the darkroom to enhance their images, sometimes for practical or propaganda reasons, sometimes simply to dazzle. Double exposures, combining negatives, brushes, dyes, and bleach were all popular ways of manipulating images. Alfred Stieglitz and Edward Steichen created the famed Little Galleries of the Photo-Secession (later known as 291) in New York in 1905 to promote photography as an art form. Photo-Secession was an avant-garde group of photographers who manipulated photographs using special printing processes such as gum bichromate. The Pictorialism movement of the early 20th century used soft focus, special filters and lens coatings, heavy manipulation in the darkroom and exotic printing. Photomontage has a long history as well; the English photographer Henry Peach Robinson is credited with making the first images as early as 1857.

Those pioneering effects and much more have steadily been incorporated into Photoshop since its introduction as an Apple Mac-only application way back in 1990, when Adobe released version 1.0. Brothers Thomas and John Knoll began development on Photoshop in 1987 as Image Pro, originally designing it to help photographers manipulate scanned images. So photo manipulation has been at the heart of Photoshop since day one. Stunning images that blur the line between photography, art and advertising are now produced daily to enhance both commercial and artistic work. As we will see, many contemporary photographers, artists and illustrators use Photoshop to manipulate their work, often creating stunning images that simply could not be achieved any other way.

Digital and traditional

Colin Thomas (**www.colinthomas.com**) is a photographer who has seen the benefits of using Photoshop in a 20+-year career. Working with Canon, Hasselblad and PhaseOne digital cameras, he uses an Apple Mac to capture, process, manipulate and archive his work in Photoshop. "I love working on images on the computer almost as much as shooting them", he says. "It's like being a painter and a photographer at the same time." For Colin, the photograph used to be more or less finished at that moment he clicked the shutter, but now it is very often just the starting point. "In the old days we could change the look of photographs by the way we printed or processed them, and it was possible to make photo-comps and retouch images using brushes, dyes, bleach and double exposures, but Photoshop has made all those difficult and error-prone conventional methods obsolete. The computer is infinitely faster and more flexible. The only limitation now is in the mind. Photographers, like any other artist, are now limited by their imaginations, not by reality or technology."

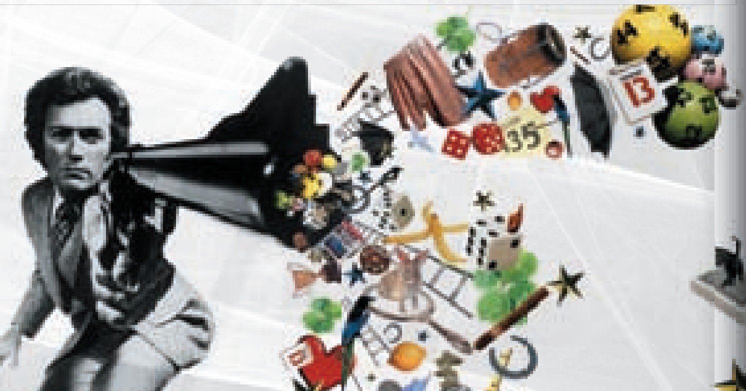
Your flexible friend

Colin also believes Photoshop gives the photographer endless opportunities to experiment and produce variations on a theme, something that was traditionally time-consuming. "I can try out 10 ways of giving a goldfish arms and legs, and choose the one I like best, assuming that I want a goldfish with limbs. Previously it would have been a major undertaking with make-up, costume, retouching and photo-compositing people, where the result would have been prohibitively costly, and might not have ended up as the image I was wanting." Working from his West London studio, Colin also feels Photoshop allows him to explore his more artistic origins. "I originally trained as a painter at art college, and I always wanted to be able to work up and manipulate my photos the way a painter can change the image, so the advances in computer image manipulation over the last 15 years have got me very excited."

> "Photographers, like any other artist, are now limited by their imaginations, not by reality or technology" Colin Thomas

Paul Bateman (**www.paulbateman.co.uk**) is a busy illustrator with over 15 years experience and 1,000 commissions under his belt. Clients include *Radio Times*, *Daily Telegraph*, *The Independent* and *The Times*. Paul produces quirky, amusing, often celebrity-led photomontages, primarily on an Apple Mac using Photoshop. Paul perfected his style working on collages in his last year at college, using the traditional technique of scissors and glue some 20 years ago. But years of inhaling spray adhesive thankfully came to an end when Paul began using a computer and created his first collage in Photoshop around 1995. "Effects would really take an age to create and it seems comical now that I'd spend so long doing a process by hand which takes seconds to achieve now using the blending modes in the Layers palette of Photoshop," he says. Lessons learned the hard way helped Paul with fundamentals like composition and balance; things that are not always obvious when staring at a computer screen.

Paul works in Photoshop pretty much as he always has, sourcing images from a giant library to create his collages. "I have many boxes of tear sheets from magazines, books, general ephemera that have images which I think may come in useful at some point. I search through these for any images that fit the theme of the illustration, and generally through that process I tend to find surprise images, which may be unrelated but spark a different idea or approach to the job. It's this game of chance that I enjoy, which is why I don't sort the images into categories because it's the surprise discoveries that are



Paul Bateman's creations are an excellent example of how photos can be manipulated to become something quite different to how they started

Compete with peers

Worth1000.com

To get start on the road to digital manipulation, practice your skills at a site like Worth1000.com

Avi Muchnick helps run **www.worth1000.com**, one of the best sites online for showcasing the magical meld of Photoshop and photography. With over 5,000 galleries and approaching 200,000 original images it's a constant source of ideas and inspiration. *Photoshop Creative* caught up with Avi to find out more…

How and why did you start the website?
I enjoyed using Photoshop and the photorealistic hoaxes one could produce using the program. I had been laid off from my job and was due to start law school in three months, so it gave me time to work on building a site in which I could compete with other Photoshop artists like me.

Why do you think Worth1000 has become so popular in recent years?
Well, the community is absolutely fantastic and the themes we created for the contests tend to bring out the creativity in people. It all boils down to content: people come to our site because it's become established as a gigantic resource for amazing images.

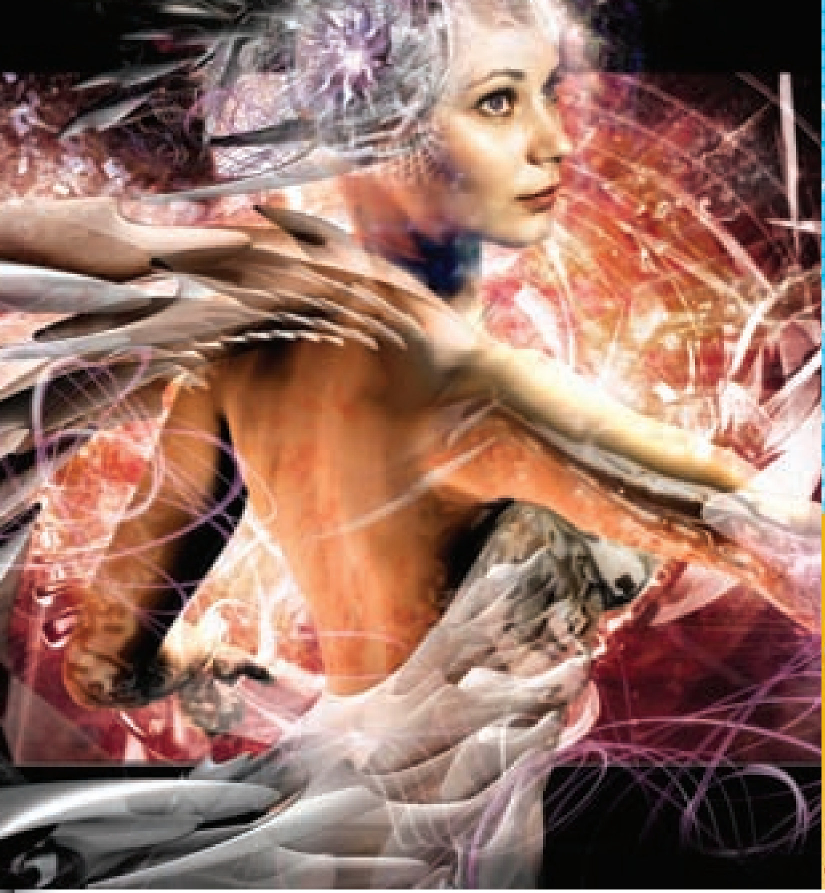
What's been the most popular competition you've done recently?
We held a contest to age celebrities that resulted in our images appearing in national media around the world. That definitely went over well.

And what would you like to see next from Photoshop?
I'd love to see more vector and 3D generation abilities. I've always wondered how long it's going to take until Photoshop and Illustrator were merged into just one program. I understand that might affect marketing issues, but the ability to import and manipulate 3D objects into a photograph, then wrap them with custom skins, would be amazing. Video-editing programs can already do this, why not image-editing programs?

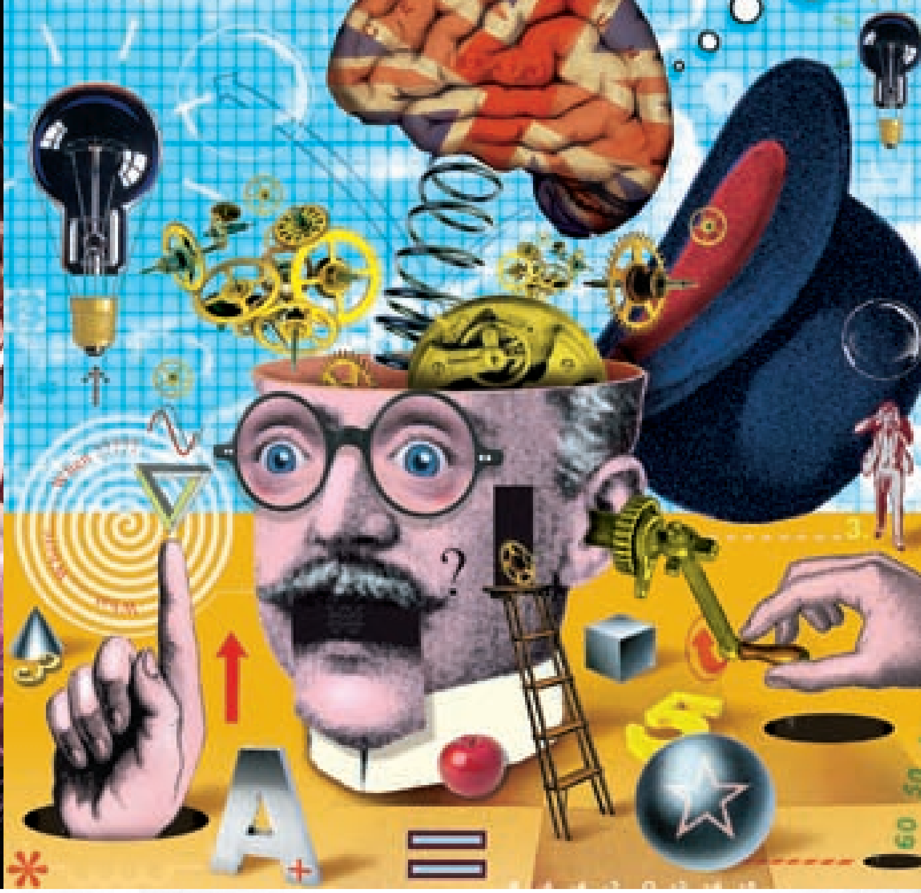
Do you have any tips?
The masking tool is your friend. The eraser is your enemy.

WHEN PANCAKES GO BAD

Check out the Worth1000.com book, When Pancakes Go Bad



Christos exploits layers to build up the images he wants



Merging photography and illustration, as in this Paul Bateman image, is an excellent way of creating new worlds from within Photoshop

inspiring. Having said that I do use photo reference CD-ROMs too, when I'm searching for something specific which in the past might have taken hours to find." Paul is probably best known for his caricatures where politicians, dignitaries and celebrities find themselves in unlikely, often amusing, and sometimes compromising positions. "If there are any copyright concerns over celebrity images, for example, I'll ask the client to supply those images from a cleared source."

Thinking differently

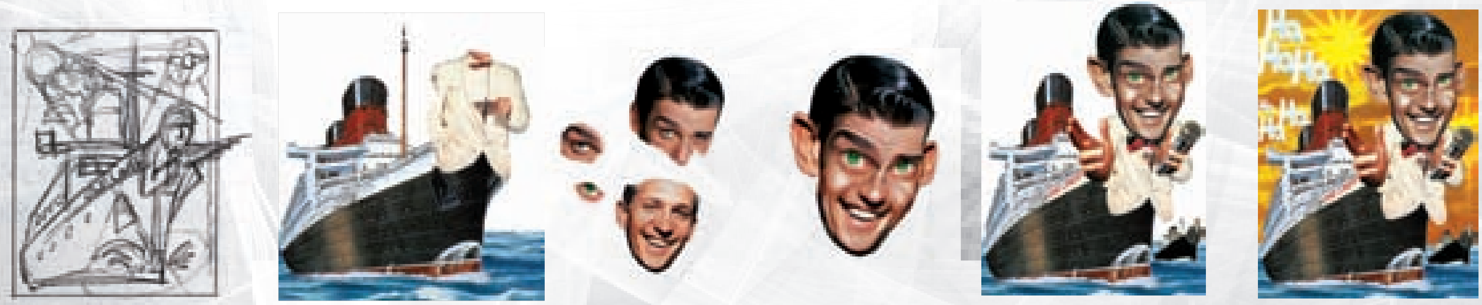
Celebrity-led collages are Paul's most popular images and a good alternative to yet another paparazzi snap. "Some photos of celebrities are just dull, so magazines will try collages to give them something a little bit extra. This is especially so with people who may not be instantly recognisable to the general public, for example with the 'Global Citizens' feature in the HSBC Bank magazine, they were major figures in the business world. So they were looking for an image which would portray them as globetrotters and give a little information about them. Another example was the famous conductor Slatkin, who would be conducting the BBC Proms. The concerts were to have an eastern oriental mystical spiritual theme, which they wanted to be shown, and collage illustration allows you to give that overall feel by including elements reflecting those themes. This way they can give the viewer a more or less instant impression of who they are and what they do. It can also make rather dry business-type articles seem more light-hearted."

> "Why fly to a desert island to produce that shot of a perfectly framed ice-cold beer when it can be achieved on a computer?"

Manipulation sells

As well as enhancing photography and warping images into caricature, photo manipulation is used as a fundamental tool in advertising. The power to manipulate in Photoshop can entice and produce images that would cost many thousands in advertising budgets. Why fly to a desert island to produce that shot of a perfectly framed ice-cold beer when the same effect can be achieved on a computer?

Barry Downard (**www.debutart.com**), an award-winning illustrator and photographer, works predominately with ad agencies and publishers in the UK, USA and Australia. An extensive client list includes Sony PlayStation, Nike, Wrangler, Playtex, Simon & Schuster, and Hodder. Barry considers himself 'the luckiest person on the planet', living with his wife and animals on a small farm in the beautiful KwaZulu-Natal midlands of South



Building up photo compositions such as Paul's is a matter of getting the right images in the right places

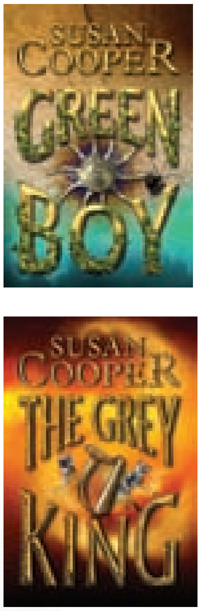
Africa. His work has appeared in numerous advertising campaigns; work produced in Photoshop that would be extremely expensive to produce traditionally. "My images for Nescafé and Mini would both be pretty troublesome to shoot traditionally in one go; the Nescafé ad impossible," he says. "Photoshop allows you to build an image around the communication message without trying to capture it all at once." Barry is a perfect example of how you can build up images from different elements, and the breakdown of his Nescafé ad at the end of the feature shows how you can create one image from separate elements.

Working with other programs

Another illustrator renowned for his advertising and editorial work is Oliver Burston (**www.debutart.com**), with a prestigious client list that includes George Lucas, David Bowie, Sony, Fuji, Mars and British Airways. Oliver, ever a busy man, has also worked extensively in the film and animation industry, directing videos for MTV, contemporary dance and television. His work incorporates elements of 3D, a stunning look that could only be created using Photoshop and applications such as LightWave 3D. "Photoshop hasn't really changed the way I work, Photoshop IS the way I work," he says. "There is no real alternative to Photoshop, so as long as you don't just go for the obvious it facilitates total freedom of creativity. I tend to keep things simple in terms of staying away from too many filters. Before moving to digital art I worked as a 3D collage artist and had a studio with all the basic tools I needed: scissors, knife, glue, and paint. Now Photoshop is my studio and I use the tools it offers in the same way."

Many of Oliver's stunning 3D elements are created manually in LightWave 3D, the Emmy-winning software package. It's a means of generating objects and elements that can be brought into Photoshop for compositing. Other images are sourced with a simple camera and scanner. "I have a Fuji FinePix S2 digital SLR so the first question I ask myself is 'can I shoot it myself?' You don't have to be a great photographer with all the kit as Photoshop can make any photo look great. Adjust the Levels and Hue Saturation and Curves and things start to look good." Oliver also has novel ways to source more exotic elements. "Don't be afraid to scan anything. In my time I've scanned raw meat, my own flesh, big lumps of rusty metal and my cat." If sourcing images to manipulate for advertising campaigns proves difficult Oliver offers some cautionary words of advice. "As a last resort go to royalty-free websites, such as Getty and Corbis. These are very expensive so always get the client to pay and buy the images. Bit of advice, don't ever scan a map from a book and use it without permission. You could get sued for 30 grand!"

"Photoshop hasn't really changed the way I work, Photoshop IS the way I work. There is no real alternative to Photoshop" Oliver Burston



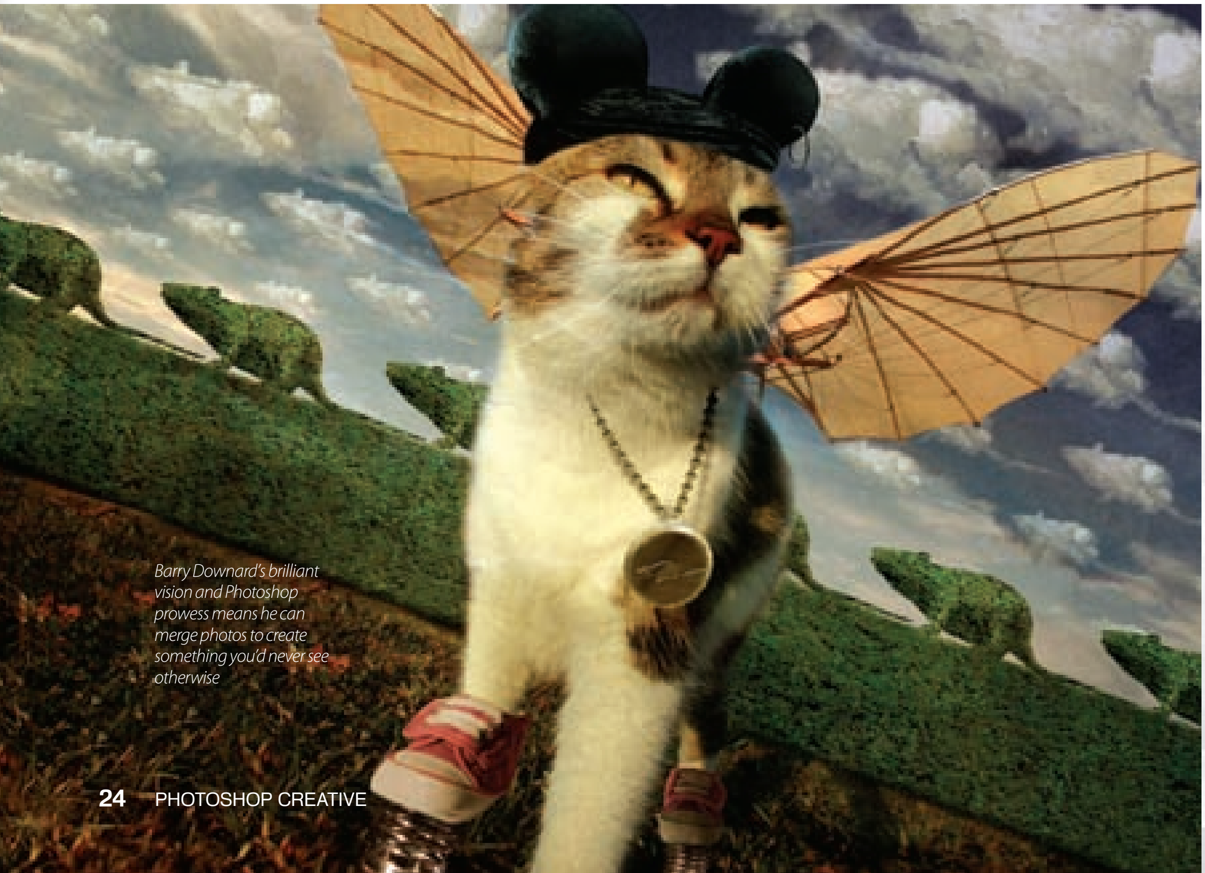
Oliver Burston combines 3D applications and Photoshop to bring about his works of art and exploits both to create the impossible

Oliver sees the benefits of using Photoshop in his work in advertising, where demands to change and tweak images to meet changing client briefs is a must. "Photoshop can make images that much more dynamic by changing the perspective, adding glows, blending modes etc. The client can ask for literally anything in any combination and Photoshop allows you to bring those diverse elements together. This will often mean stock shots combined with personal photography combined with 3D imagery combined with scanned imagery combined with self-generated imagery created in Photoshop or Illustrator. Having an image where all the elements are on separate layers gives the client more freedom to make changes, for example, change the sky, move the car over a bit, put some penguins in, rather than start again with another expensive photo shoot."

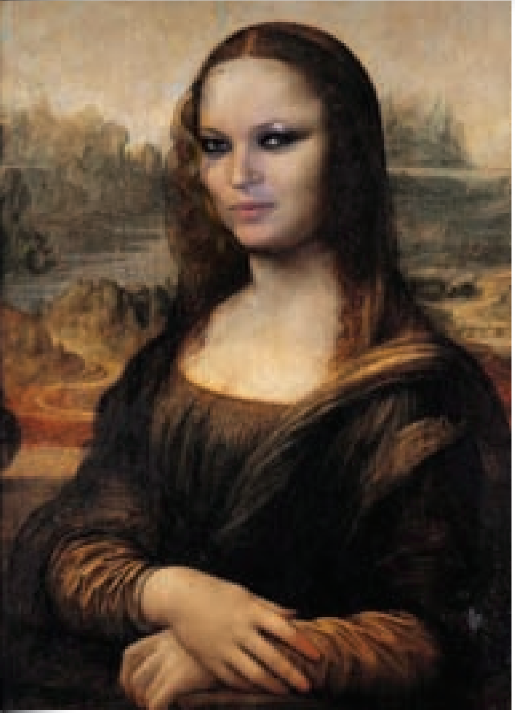
Different worlds

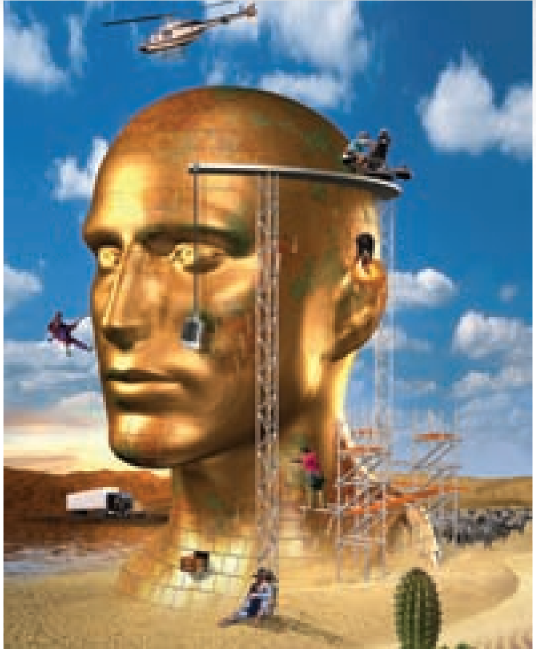
Photo manipulation in Photoshop really has no boundaries. As well as enhancing earthbound images such as portraits it can be used to create amazing out-of-this-world imagery. Mark A Garlick (**www.markgarlick.com**) is best known for his science fiction work, although he is a versatile illustrator and author covering technology, space, the macabre and the surreal. Mark has written and illustrated four books, and his images have appeared in many books, publications and advertising including work for *New Scientist*, *The Sun* and the BBC. Mark began working traditionally in acrylics and oil pastels, eventually swapping brushes for a graphics tablet. "I made the switch to digital in 1998, shortly after I went professional. Obviously working on a computer and painting by hand are not at all the same, so Photoshop has changed the way I work totally. Having said that, I do much of my work freehand, 'painting' with a graphics tablet. Of course I still apply the same rules that any artist would use; composition, lighting, perspective, etc."

Although Mark creates images from scratch, using nothing but the stylus, he also incorporates photographs to enhance the creative process. "Occasionally I include



Barry Downard's brilliant vision and Photoshop prowess means he can merge photos to create something you'd never see otherwise





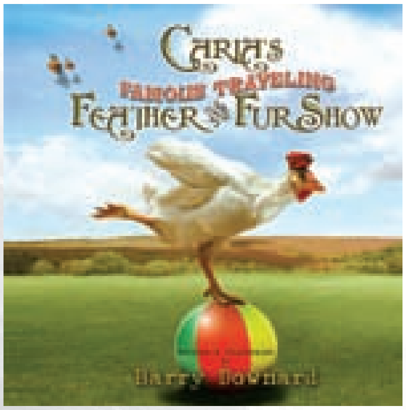
Oliver Burston creates realities for all sorts of tastes, whether it's applying Kate Moss's face to the Mona Lisa to creating a surreal reality

elements from photos, usually my own. It speeds up the process and adds a touch of realism that would have taken much longer to achieve by hand. I sometimes incorporate layers from previous Photoshop images to make a new one. I might steal a nice planet, for example, and make an entirely new artwork around it." Mark offers some sound advice on creating striking images. "Use adjustment layers. Try sticking a Hue/Saturation or a Levels adjustment layer and move the sliders around a bit to see what effect it has on the underlying image. Then try changing the blending mode; Screen, Lighten, Overlay, etc. I have done this so many times and often I stumble across a new look for the image that just looks brilliant, and that I would not have easily imagined without experimenting. I also find that if I apply a spotlight using the Lighting filter, it often adds a great deal of focus to the image."

An artist's best friend

Greek-born Christos Magganas (**www.pvuk.com**) also creates stunning images using Photoshop that touch on science fiction and fantasy. After completing a Postgraduate Degree (MA) in Communication Design at Central Saint Martins College, London Christos began working as an illustrator and animator. His client list includes BBC magazines, BT, Channel 4 and the *National Geographic* magazine. "Photoshop has created the way I work!" beams Christos. Time is saved creating such detailed images in Photoshop, so Christos can devote a greater amount of time in visually progressing his work, cutting down on how long it takes to do even basic tasks. "I learn from each project I am working on and that adds a great amount of satisfaction and feeling of progress. The way my work looks now I think it would have taken ages to develop simply by manipulating negatives in a darkroom."

> "As well as enhancing earthbound images such as portraits, Photoshop can be used to create out-of-this world imagery"



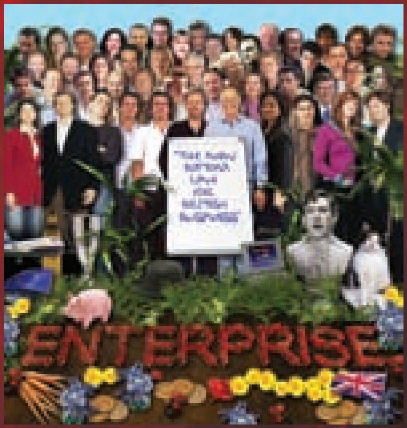
Never thought you'd see a ball-balancing chicken? Barry Downard brings the dream alive!

Much of the photography Christos uses in his work he takes himself, although he is looking to expand his working practices. "Generally, up to now most of the photography I have used is mine, but nowadays I am looking into collaborating with photographers because the nature of some projects is very complicated. Plus lack of time means I can't always set up good studio shots." Christos plans to upgrade his camera to a higher resolution one that he hopes will give him greater flexibility and better results in Photoshop. He has future plans to do more photography for various projects where the starting material for Christos is always a good photograph.

Tools of the trade

Oliver Burston

The acclaimed Oliver Burston (**www.debutart.com**) offers tips on how he creates arresting images



1 Sometimes I have to crop out 100 figures in 24 hours. The fastest way to crop out is to use a small eraser set to Airbrush and 95% hardness. Click a start point then hold down Shift and click again further along the edge. Shift will connect the two points. Go around the whole edge like this quite quickly with Shift held down then once more to smooth out the corners, like smoothing the edges of a 50p into a circle. Simple, but a huge time saver.

2 Sometimes a Photoshop PSD file will go into hundreds of layers. Use Layer Sets to collapse down groups of layers and more importantly use an adjustment layer within the layer set to affect only the layers in the set. Don't forget to set the layer set blending mode from Pass Through to Normal first, though.

3 One of the best things about Photoshop is the ability to export paths. I might create some type in Photoshop, black on white, rasterize the type, use Color Range to select and save the path. I might then Export to Illustrator to create an .ai file.

4 Look to classic art for inspiration. I often scan in classic paintings I like and use the Eyedropper tool to grab five or six colours from the painting. I'll then reference and use these colours in an illustration even if the subject matter is totally different. Study the composition of Renaissance paintings for ideas about scale and positioning.

5 To improve photos of faces, duplicate the layer, set to Screen blending mode, 50% opacity and add Gaussian blur. This technique smooths out blemishes on the face.

Master of manipulation

Steve Caplin

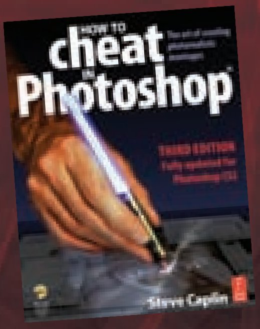
Steve Caplin is one of the pioneers of manipulating photos using Photoshop and is a hotbed of valuable advice and guidance

When Steve Caplin (**www.stevecaplin.com**) isn't manipulating photographs in Photoshop he's almost certainly pulling rabbits from a hat. Such are his conjurer-like skills Steve is in big demand as a graphic artist specialising in photomontage illustration. He's the author of five books, including the best-selling *How to Cheat in Photoshop*. A beta tester for Adobe Systems, he also lectures on Photoshop at shows and conferences. Here's his best tips for manipulating photos,

"The biggest problem when working with images from a variety of sources is lighting. People photographed indoors under tungsten light will look very different to those captured with a flash, or outdoors on a sunny day. Balancing the skintones is easy enough with Curves or Levels, and it can also help to desaturate particularly vivid skintones with Hue/Saturation.

"After you've removed all the shadows on the original images, you need to paint your own back in. Don't be tempted to use Dodge and Burn on the layers, as these tools will damage the layer; instead, make a new layer as a clipping mask with the original, and paint your shadows here. Even this technique can leave shadows looking harsh and unrealistic. For even better results, duplicate the layer and darken it using Curves or Levels; then make a layer mask and paint out the highlight areas to reveal the original layer beneath. That way, you'll be sure of convincing shadows that look far more realistic.

"Finally, don't forget those shadows on the walls and ground. Without them, objects will look like they're floating. Use a soft-edged brush, at a low opacity, and build up shadows gradually to avoid them looking too harsh. It can be a slow business, but it's the key to realistic montages."



Read Steve's excellent How to Cheat in Photoshop book for loads of advice on manipulating your images

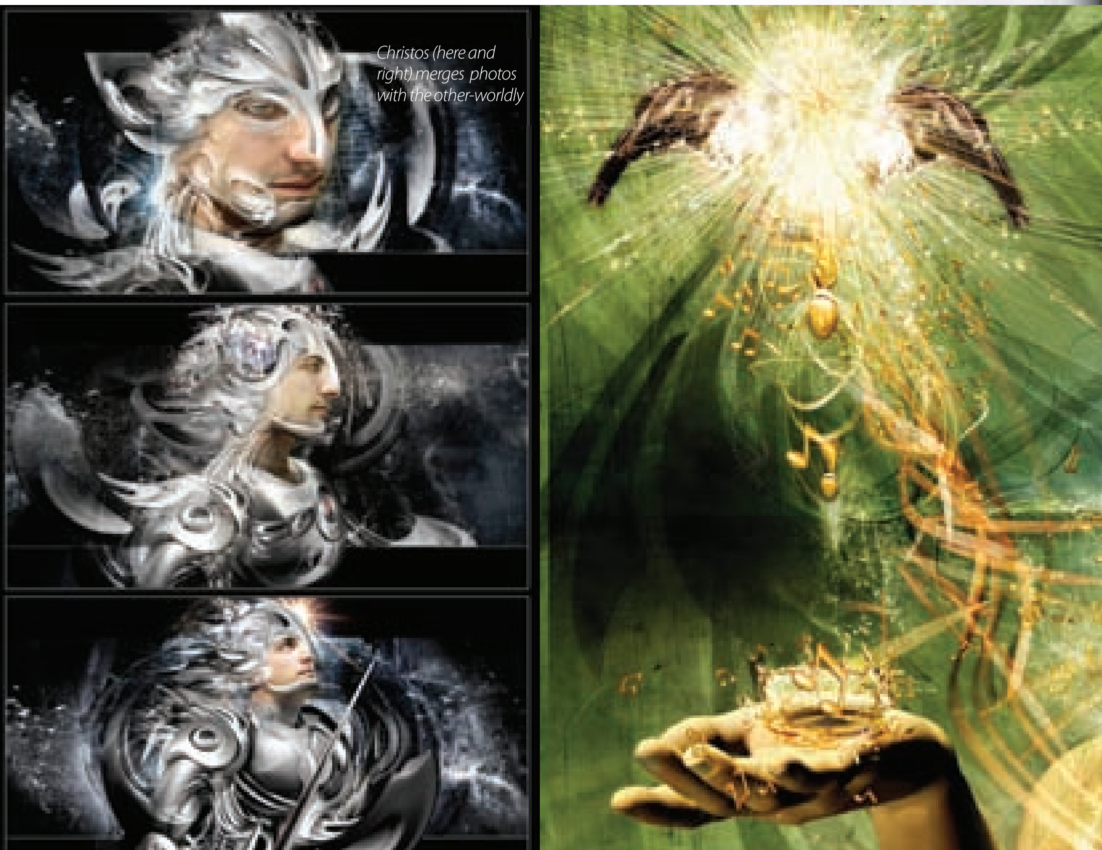
Christos enjoys pushing Photoshop to its limits, exploiting its many strengths including creating numerous layers. "If you see an image I am working on you will go mad over how many layers I am using! The way I work is that I use the ability to create layers and masks in Photoshop to the absolute maximum. It is like stitching together lots of things and in great depth in order to get a more natural look, adding a sense of space to an image. For me, starting with creating a good background, manipulating scanned printmaking stuff or textures from photographs and a main model photograph is essential, and building layers and layers of additional elements that of course all blend in to create the final composition."

> "Once I began to work with Photoshop, I had total freedom in changing the size of elements in the images" Maggie Taylor

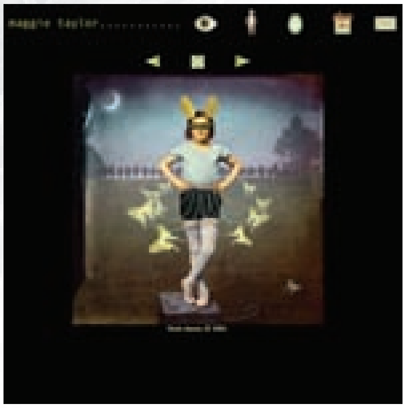
Digital magpie

Part of the thrill of using Photoshop to create outlandish worlds is that you can gather source material from anywhere and give them new life. Maggie Taylor (**www.maggietaylor.com**) has had work exhibited in more than 60 one-woman exhibitions across the US since 1987. Her photography has evolved over the years, moving away from an old 4x5 view camera towards work produced on a computer and a flatbed scanner in place of a camera. Maggie's digital photo collages have been dubbed surrealist, but her work is equally lyrical and haunting. Maggie is also the subject of the acclaimed Adobe published *Adobe Photoshop Master Class: Maggie Taylor's Landscape of Dreams* by Amy Standen. When Maggie discovered Photoshop she found a powerful tool to enhance her painterly work. "Before using the computer, I fabricated small scenes using found objects and elements from nature, however I was often frustrated," she says. "Also I was unable to incorporate some objects due to size incompatibilities. Once I began to work with Photoshop, I had total freedom in terms of changing the size of elements in the images, and I had the ability to incorporate portions of objects, such as old tintype photographs."

Working with Photoshop on an Apple Mac computer, Maggie also tackles a problem that few would need to resolve. "Most of the old photographs I begin working with are black and white, so all the colour is added in Photoshop. The people in my images are all nineteenth-century tintypes, which I find at flea markets and on eBay." Maggie's surrealist twist also adds an otherworldly element to her work, where birds ride bicycles and wings adorn Victorian women. It's these kind of images that would be difficult to produce any other way than



Christos (here and right) merges photos with the other-worldly



Visit Maggie's site at ***www.maggietaylor.com*** *and see her unique brand of photo manipulation*

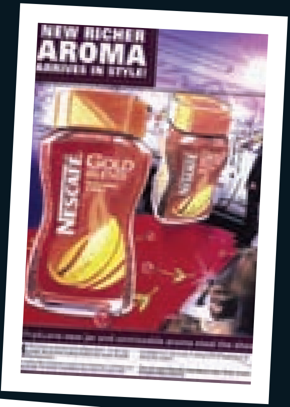
in Photoshop. "I have powers of addition and subtraction. Basically I can take away portions of an object or photograph and replace it with something else. In creating my images I also use quite a few adjustment layers for tonal corrections and colour changes. Even after I make a print of an image, I go back and make adjustments."

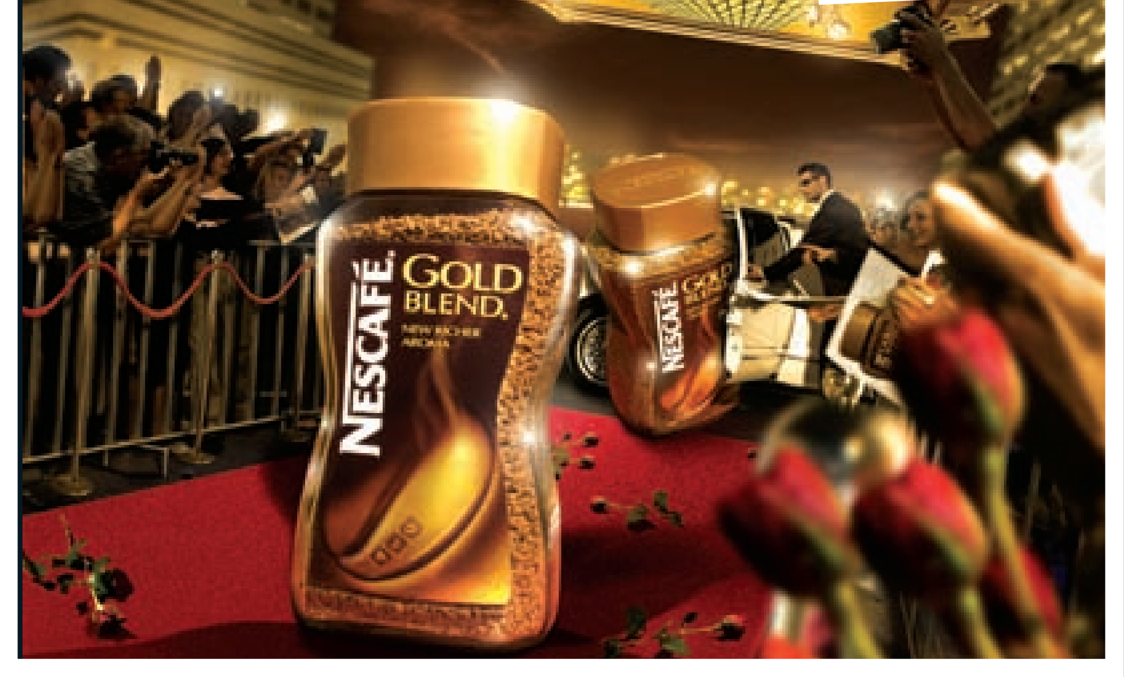
Hopefully these pages will have given you lots of inspiration for gathering together some of your own old photos and playing about with Photoshop's tools to manipulate them into an impossible scene. You really can create pretty much anything you set your mind to, so fire-up your Photoshop and realise your vision. Don't forget to send us the results!

Case Study

Barry Downard

To prove how a dazzling image can start with the most basic of source pictures, we've got Barry to talk us through one of his creations. He was commissioned to produce images for use in the launch campaign for Nescafé Gold Blend coffee. The images needed to depict the theme of 'romance'. "The client sent me some product samples, which I photographed at appropriate angles, along with all the other elements of carpet, ropes, brass poles, people, roses, limo, chauffeur, portico ceiling of a local shopping mall, and background buildings and lights. I sourced about 12 models to stand in crowd situations, and shot them looking in different directions, positioning and group arrangements. I also shot individuals doing specific actions, like stretching up high with a camera etc, and then pieced them all together." Barry used Photoshop to bring the elements together. "I tweaked the shopping mall portico image to get the perspective I wanted using the Transform>Distort. I added the geometric pattern from a separate shot of an intricate skyroof, plus dropped in a picture of lights that I'd shot. For the architectural details in the background, I used a picture of a local building, and a nighttime skyline of Durban (South Africa) makes up the distant background. The limo was shot in a garage, and the chauffeur was shot next to my Jeep. The inclusion of shadows and some flare all helps to create the illusion of flashbulbs popping, and adds to the sense of excitement. The POV was carefully considered to give the feeling of the viewer being part of the jostling crowd, which is why the angle is skewed. The overall colour was tweaked to enhance the pack colours, and portray a nice glow. Trick the eye, and the mind buys it. Both client and agency weren't that confident that it could be made to work, but were very happy at the end."





eMag™

tutorials

Whether you want to learn about new techniques or try your hand at something more creative, this section is for you…

Photoshop Creative_Issue 5

Big technique

Using Levels and histograms 40

Learn how to read histograms and see how the Levels command can help you perfect your images

Focus on...

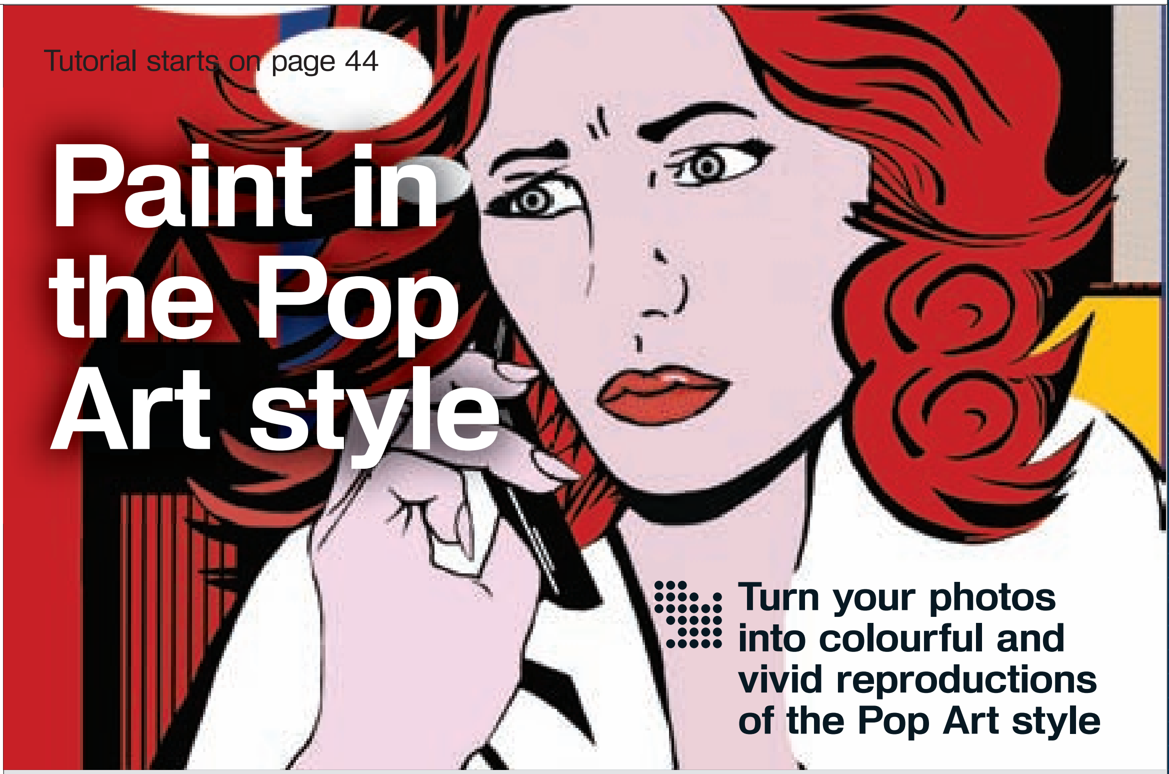
We continue to work our way through the in-built tools of the Photoshop software and reveal how they can be used to create better artwork

Noise filter	50
Brush settings	58
Overlay effects	70

Cool plug-ins

Auto FX's Crease 72

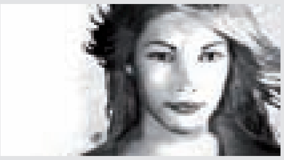
For realistic aging and crumpling effects, the Crease plug-in is hard to beat. Load up your images and use the intuitive controls to introduce some texture and depth. We show you how it works…



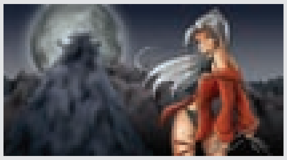
Tutorial starts on page 44

Paint in the Pop Art style

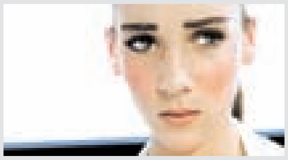
Turn your photos into colourful and vivid reproductions of the Pop Art style



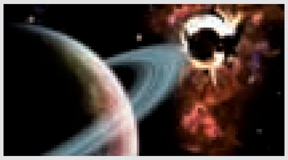
30 Turn photos into sketches



34 Paint with Dodge and Burn

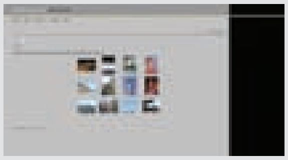


52 Enhance your portrait's colour



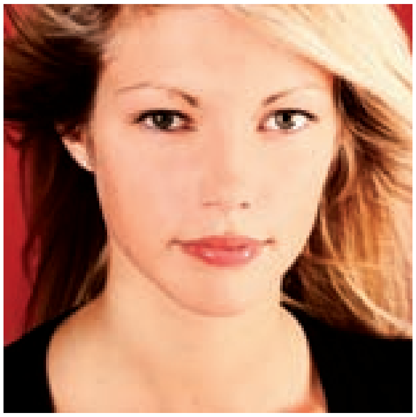
60 Create space!

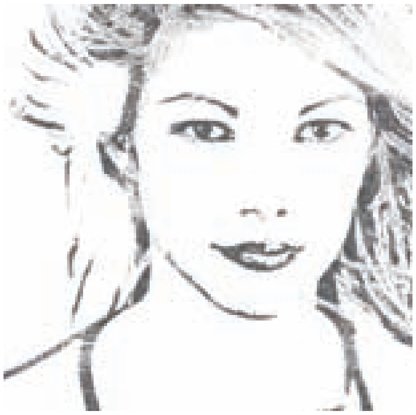
66 Merge photos and text

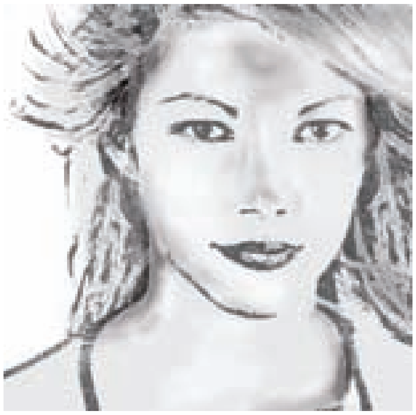


74 Set up an online portfolio

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER







Turn photos into sketches

Don't worry if you can't draw; Photoshop allows you to manipulate photos and make them look as though they were sketched by Da Vinci himself

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1.5 hours

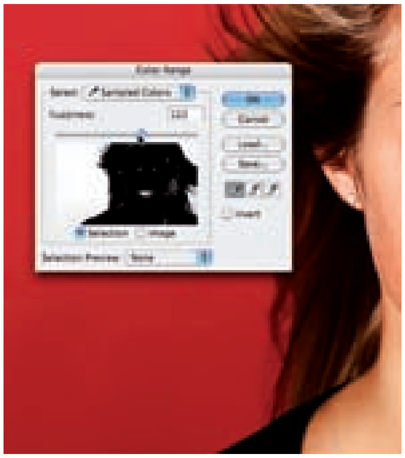
YOUR EXPERT
Lora Sykes

Drawing is a skill most people want, but few actually possess. Although you may be able to reproduce the basic shapes of something, the all-important details that really make a drawing come to life may remain elusive. We're talking things like adding shadows, highlights and textures – basically what prevents a drawing from looking flat and lifeless. Now, what if we were to tell you that it was possible to create realistic drawings without having an ounce of drawing skill? All you need is Photoshop and a photo to work on. Then it's just a case of applying various tools and filters and before long you will have built up your very own digital sketchbook. As you can see above, there are various stages you can go through to reach your final sketch, and you can decide how detailed you want the sketch to be. If you want to try colouring some line art for a comic book style, as seen in our next tutorial, you can keep the sketch effect pretty simple. Of course, you can go the whole hog as we have here, and apply little flourishes to give it that authentic look.

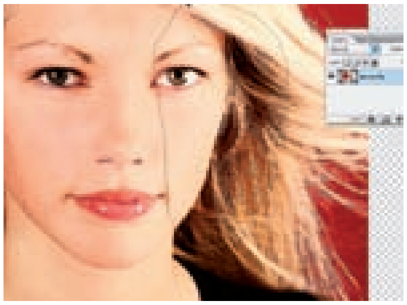
We've turned to iStockphoto (**www.istockphoto.com**) for our photo here. If you're interested in using the same one as us, the reference number is 869802. It's quite a typical shot in terms of lighting and composition, so you can easily use one of your own photos and follow the tutorial. The point is you now get the look of pencil sketches without having to be able to draw!

FIND THE LINES

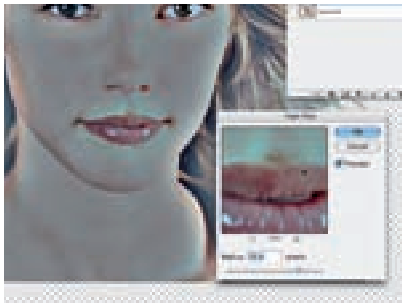
Your first sketch steps



01 Pick a colour range Open up your image. In the example here we used the Eyedropper to select the red. Go to Select>Color Range. We entered a value of 122 in the Sampled Color field. Elements users can go for a blast of the Magic Wand tool.

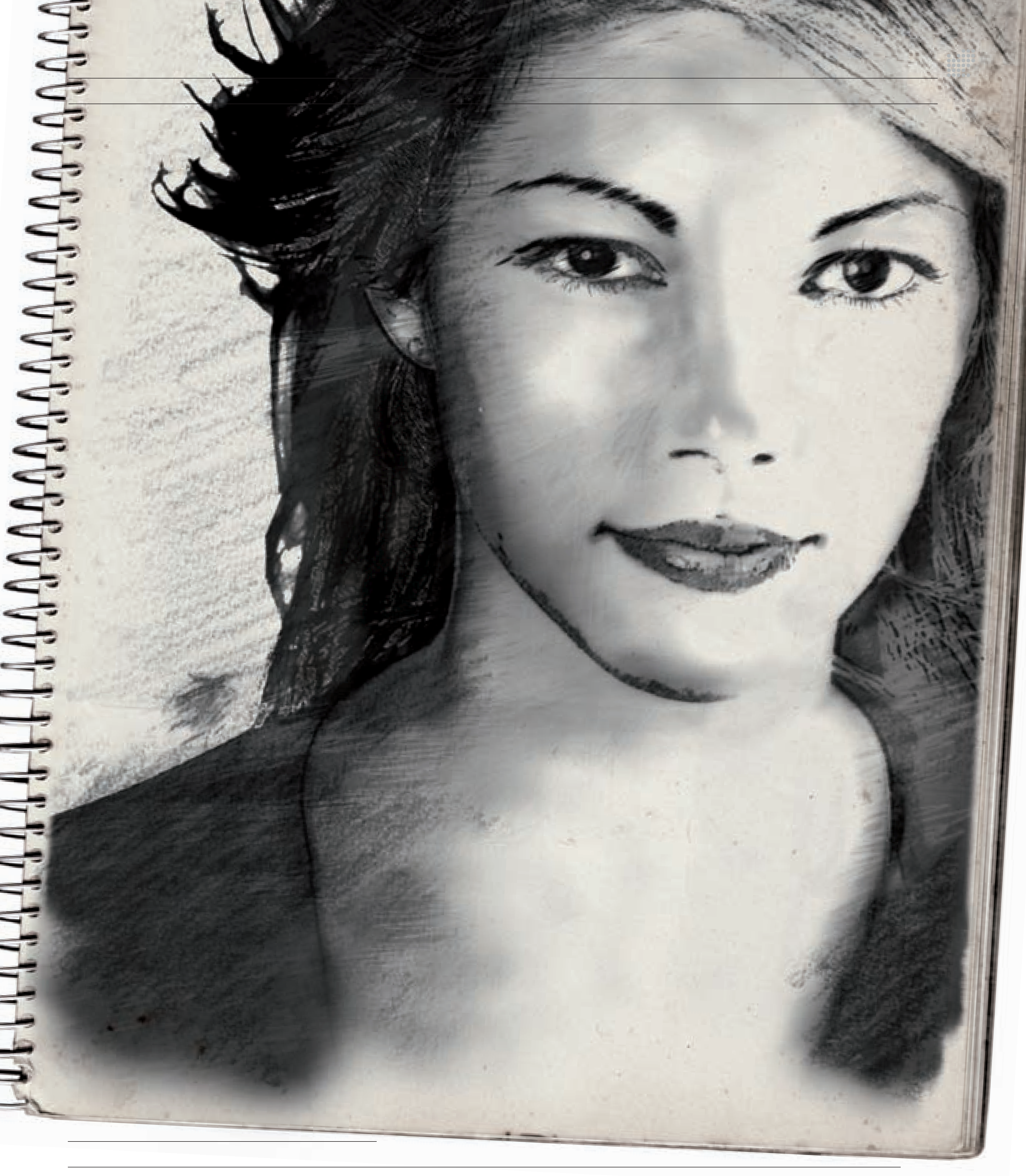


02 In the negative This isn't a fail-safe way of selecting – parts of the face have been picked up. With the Lasso tool selected, hold down the Option key (PC users hold down Alt). Draw over any selections on the girl to get rid of them. Make sure that only the background is selected.



03 Double up Duplicate the layer and then go to Filter>Other>High Pass. We're going for quite a thick pencil look, so enter a setting of 75.4 pixels. Now go to Image>Adjustments>Threshold (PE users go to Filter>Adjustments>Threshold). Enter 100 as the setting.

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE



Tool School

Threshold advice

When you use this technique on your own photos, be warned that it takes a bit of time getting the Threshold and High Pass settings correct. Threshold tends to look thinner in the Preview box than it actually comes out, so keep this in mind.

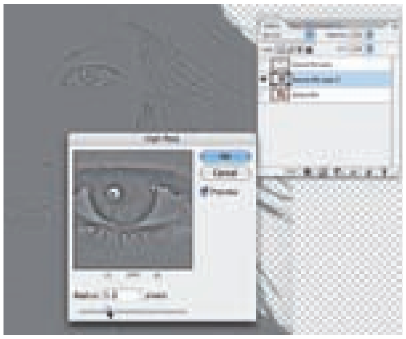
Tip

What does it all mean?

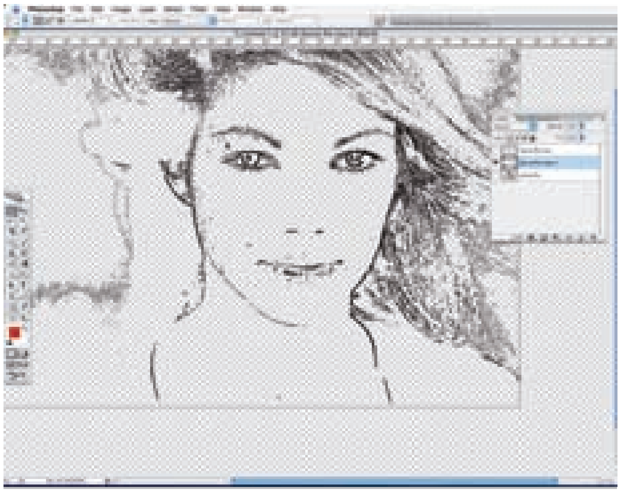
At the heart of this tutorial is the Threshold and High Pass filters. If you've never met these filters before, here's an outline of what they do. Threshold basically makes an image high contrast and black and white. You decide on a Threshold level and pixels lighter than this become white and pixels darker than this level become black. The High Pass filter picks out the edges of an image. The higher the Radius you set, the more pixels are picked up.

WORK WITH THE EFFECT

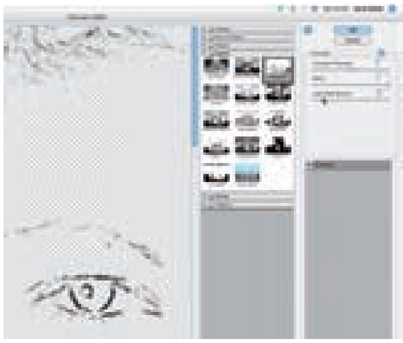
Use different filters for realistic results



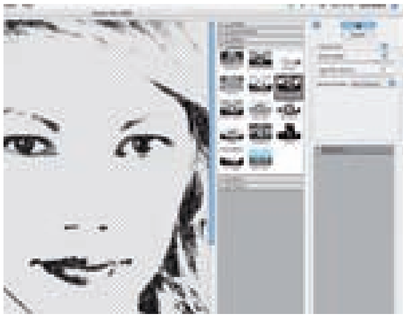
04 Duplicate again Click on the original layer again and duplicate it once more. It's always worth keeping an original image in case you want to go back. This new layer is for a thinner pencil effect (call it Thin Pencil), so use the High Pass filter to 7.2 pixels and the Threshold option to 120.



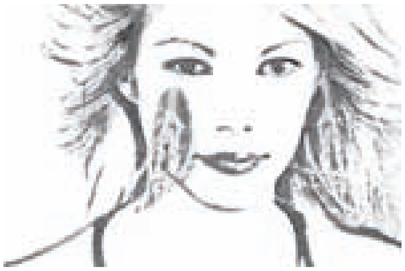
05 Get the highlights Go to Select>Color Range once more and then Select: Highlights. Click OK and press Delete. You should just be left with the pencil marks (Elements users go for Magic Wand). Repeat this on the other drawing layer. Now create a new layer and go to Edit>Fill. Pick White as the fill colour and place at the bottom of the layer stack. Call it Paper.



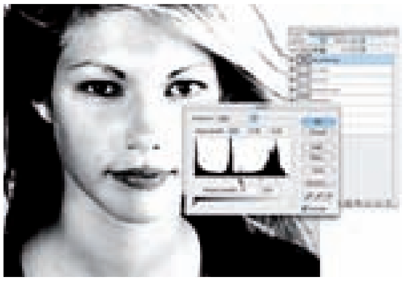
06 Old King Coal Click on the thin pencil layer. Make sure that the Foreground and Background colours are set to black and white in the toolbar. Now go to Filter>Sketch>Charcoal. Set Charcoal Thickness to 4, Detail to 5 and Light/Dark Balance to 13.



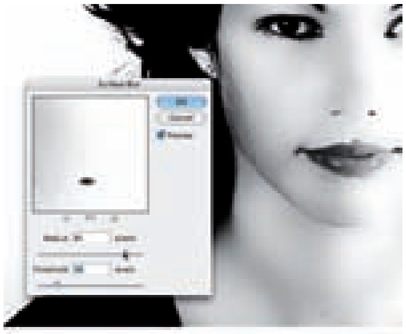
07 More sketch Go to Filter>Sketch> Graphic Pen. Set Stroke Length to 12, Light/Dark Balance to 6 and Stroke Direction to Right Diagonal. Make sure that the thin layer is on top of the thick layer. Change the blending mode to Multiply and change the Opacity to 90%. Go to the thick layer and set Opacity to 43%.



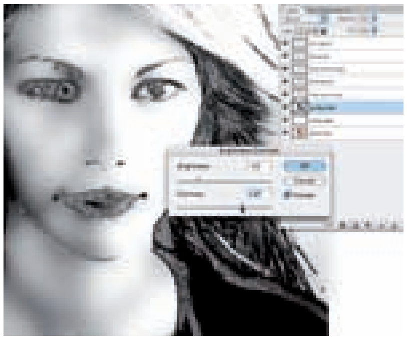
08 Hair extensions The hair on the left is looking a bit wispy. Duplicate the thick pencil layer and go to Filter>Blur>Gaussian Blur. Set to 8.1. Make the opacity of the layer 62% and then move to under the original thick layer. Select the original thick layer and pick the Lasso tool. Set the Feather to 4 and select some hair. Copy and paste the selection and move to the left-hand side. Repeat until the hair looks nice and full.



09 Merge together Merge all of the extra hair layers into one. Click on the original thick pencil layer and duplicate it. Position above the original thick pencil layer to bring back some of the markings. Move the duplicate of the original photo to the top of the Layers palette. Go to Image> Adjustments>Desaturate and then bring up Levels. The aim here is to exaggerate the shadows, which can be done by moving the black slider to the right.



10 Add some blur Hopefully you can see things beginning to develop, but there's still some work to do. Go to Filter>Surface Blur and in Radius put 85 and in Threshold enter 50. If you haven't got CS2, you can do a light Gaussian Blur. The aim is to soften things a bit.

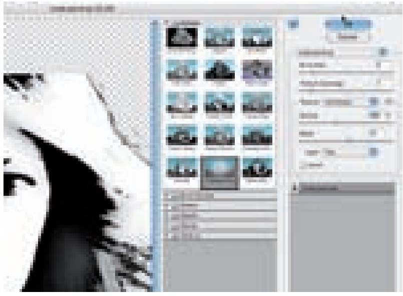


11 Brighten up Put the blurred layer underneath all of the pencil layers and go to Image>Adjustments>Brightness/Contrast (PE users need to go for Enhance>Adjust Lighting>Brightness/Contrast). Enter a setting of -55 for the Brightness and 37 for the Contrast.

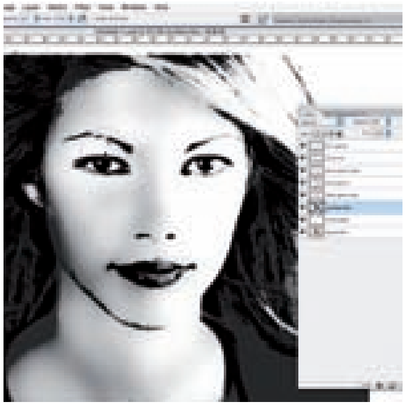
TIP | SET THE THRESHOLD AND HIGH PASS UP TO PRODUCE THICK LINES AND CREATE YOUR OWN COLOURING BOOKS

BRING OUT THE DETAILS

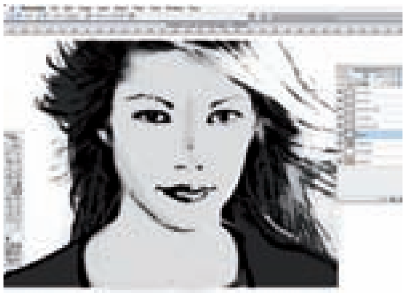
The small things make all the difference



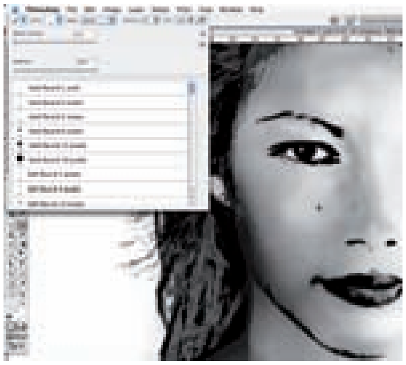
12 **Underpainting** Still on the blur layer, go to Filter>Artistic>Underpainting and enter 6 for the Brush Size, 5 for the Texture Coverage, Sandstone from the Texture menu, 109% in the Scaling field, set Relief to 27 and pick Top from the Light menu. Click OK and set the layer to 83% Opacity. Change the thick pencil layer and the thick pencil copy layer to Linear Burn.



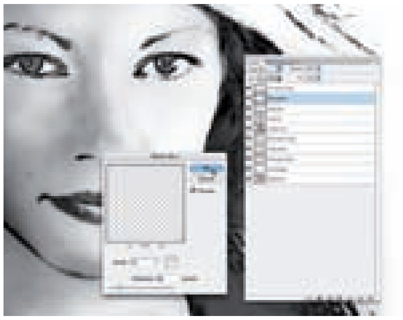
13 **Take away** Back on the blur layer, choose a big soft brush and reduce its Opacity to 56%. Start erasing over the eyes and mouth.



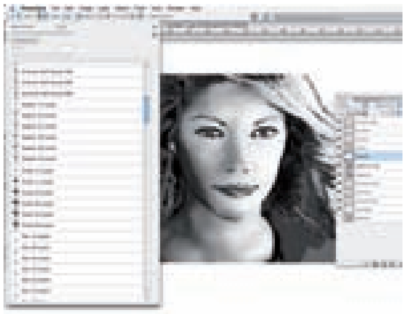
14 **Dodge and burn** Create a new layer and choose a light grey colour. Pick a medium-sized brush and paint over the face and neck. Click on the Burn tool. Run the brush over the areas that need darkening (where the shadows are) and then switch to the Dodge tool and brush over the highlight areas. Reduce the opacity to taste and move this layer above the blur layer.



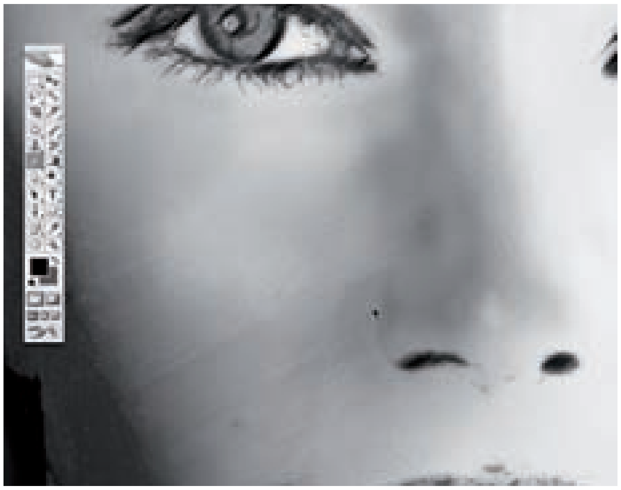
15 **Hatch job** Choose a hard brush and set it to 3 pixels. Reduce the Opacity to 15% and drag it in a left to right diagonal motion on her face and neck. The idea is to create the feeling of rough pencil sketches.



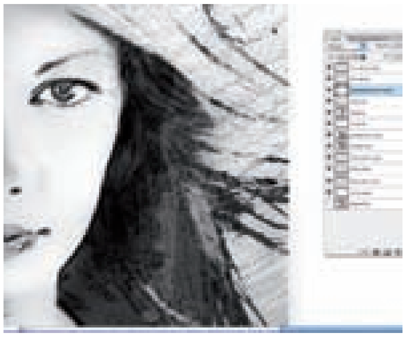
16 **Move about** Move each of the thick pencil layers underneath the blur layer. Duplicate the thin pencil layer (which is still above all the other layers). Change the Opacity of the duplicate to 44%. Go back to the original thin pencil layer and go to Filter>Blur>Motion Blur. Set 41% as the Angle and 31 as the Distance.



17 **Rough it up** Create a new layer and move it above the Blur layer. Fill with white and reduce the Opacity to 22%. With the default brushes loaded, pick the Chalk brush. Select the Eraser tool and start erasing away some areas to bring back the shadows. A good place to start is on the hair next to her face.



18 **More marks** Go back to the grey shading layer and choose a soft brush at 3px size. Set to an Opacity of 17%. Set the Flow to 62% and start making lots of soft, thin eraser marks around the edge of the noise and around the eyes. This will give more definition to the areas and help give the impression of more pencil marks.

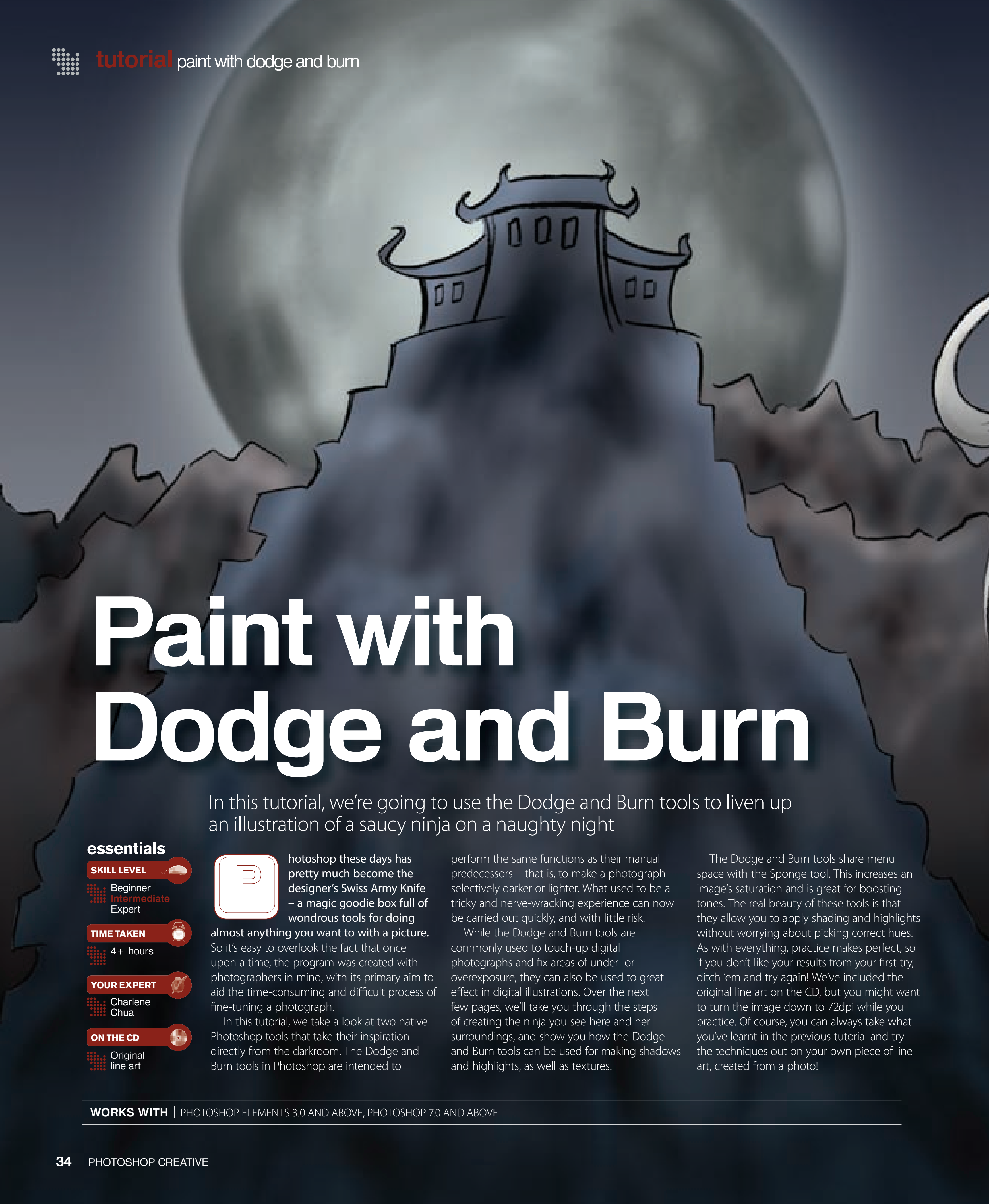


19 **The grand finale** Of course, you don't have to rely on Photoshop to get your pencil marks. We scanned in some pencil marks and smudges and then imported them to place over the image. By changing the blending mode to Multiply, they merged in beautifully with the digital sketch.

Expert Tip

Build up a theme

You can really have fun with the sketch effect. As you can see from our cover and intro image, we've placed it on a sketchbook to really enhance the impression of a hand drawing. If you'd like to do the same, flatten the image and then place over a layer containing your sketchbook image or texture. Change the blending mode to Multiply and marvel at your creation. You can either take a picture of a sketchbook or maybe scan in some textured paper. Alternatively, make use of Photoshop's own Texturizer filter, found under Filter>Texture> Texturizer.



Paint with Dodge and Burn

In this tutorial, we're going to use the Dodge and Burn tools to liven up an illustration of a saucy ninja on a naughty night

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
4+ hours

YOUR EXPERT
Charlene Chua

ON THE CD
Original line art

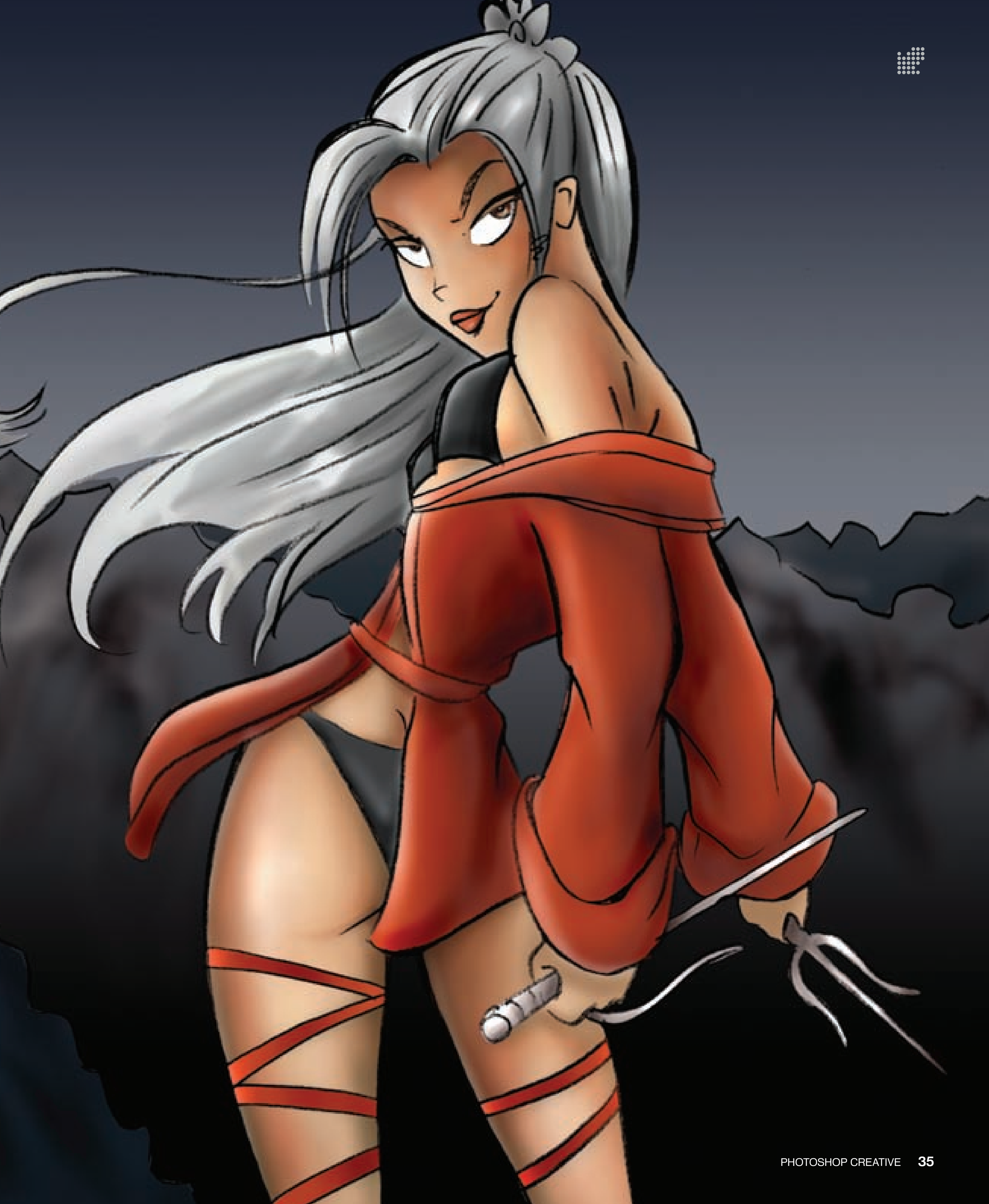
Photoshop these days has pretty much become the designer's Swiss Army Knife – a magic goodie box full of wondrous tools for doing almost anything you want to with a picture. So it's easy to overlook the fact that once upon a time, the program was created with photographers in mind, with its primary aim to aid the time-consuming and difficult process of fine-tuning a photograph.

In this tutorial, we take a look at two native Photoshop tools that take their inspiration directly from the darkroom. The Dodge and Burn tools in Photoshop are intended to perform the same functions as their manual predecessors – that is, to make a photograph selectively darker or lighter. What used to be a tricky and nerve-wracking experience can now be carried out quickly, and with little risk.

While the Dodge and Burn tools are commonly used to touch-up digital photographs and fix areas of under- or overexposure, they can also be used to great effect in digital illustrations. Over the next few pages, we'll take you through the steps of creating the ninja you see here and her surroundings, and show you how the Dodge and Burn tools can be used for making shadows and highlights, as well as textures.

The Dodge and Burn tools share menu space with the Sponge tool. This increases an image's saturation and is great for boosting tones. The real beauty of these tools is that they allow you to apply shading and highlights without worrying about picking correct hues. As with everything, practice makes perfect, so if you don't like your results from your first try, ditch 'em and try again! We've included the original line art on the CD, but you might want to turn the image down to 72dpi while you practice. Of course, you can always take what you've learnt in the previous tutorial and try the techniques out on your own piece of line art, created from a photo!

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE



Tool School

Selecting stuff

The Lasso tool isn't the only way to make selections in Photoshop. You can also use the Polygonal or Magnetic lassos, or the Pen tool to make paths that can be turned into selections. Quick Mask (Q) offers yet another alternative, as does the Color Range command (Select>Color Range).

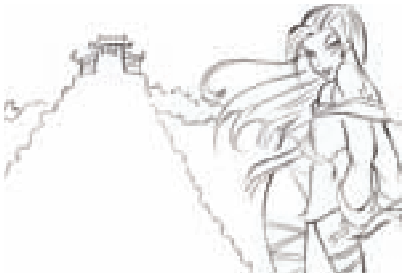
Tip

We love tablets

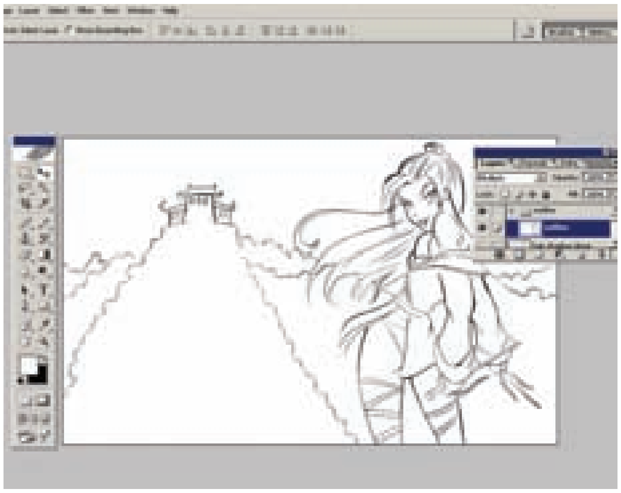
The digital tablet is the digital painter's best friend. These lovelies are pressure sensitive, have more precision than a mouse, and just look spiffy on a desk. There are several different brands available, but if you can afford it, a tablet with better sensitivity like the Wacom Intuos series is better suited to graphic work.

COLOURING IN

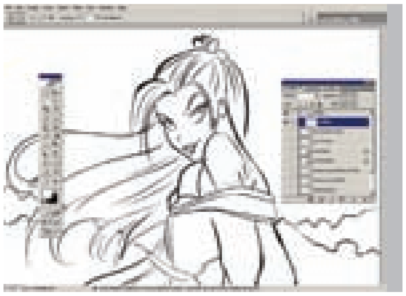
Get the base colours sorted



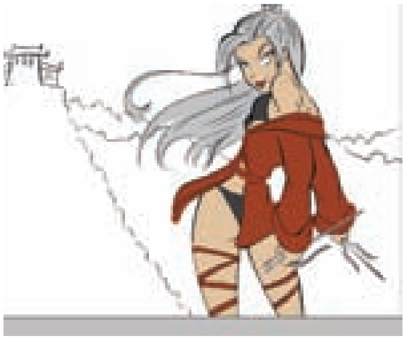
01 In the beginning… Most digital illustrations begin life as a sketch on paper, and this piece is no exception. Our lovely lass was drawn on A4 paper and scanned as a 400dpi Grayscale image. The background was drawn separately and scanned, and the two pictures were joined and resized to 300dpi, which is the normal resolution for printing magazines and books. You will find the lady on the CD.



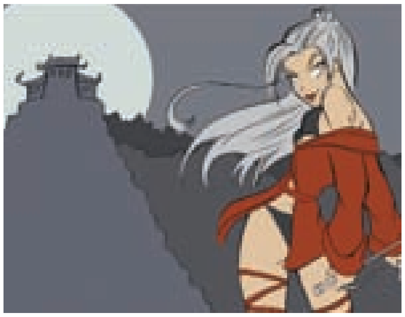
02 Primary colours Set the sketch layer to Multiply, and create a new layer below it. This is the layer where you'll be putting in patches of flat colour. You'll want to do 'flats' for two reasons – to quickly establish a rough colour palette, and to save yourself the trouble of re-doing selections later.



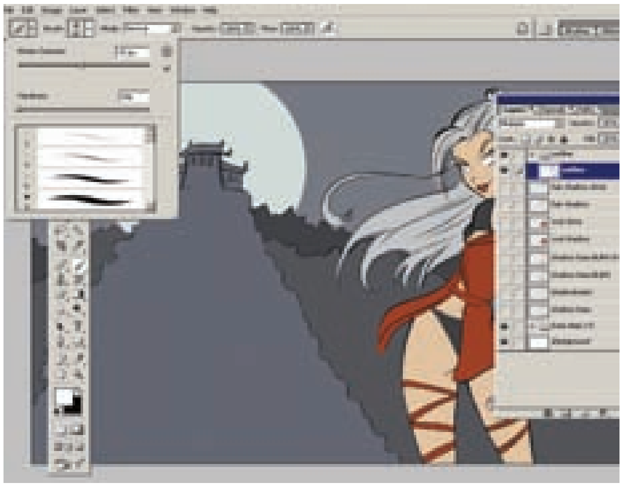
03 Lasso selection You can fill in large swabs of colour in a number of ways, but for the purposes of this tutorial, select the Lasso tool (L) and start selecting the face and body of the ninja. Make sure that Feather is set to 0. Click the Add To Selection button to make it easier for you to keep on making selections. Alternatively you can hold down the Shift key.



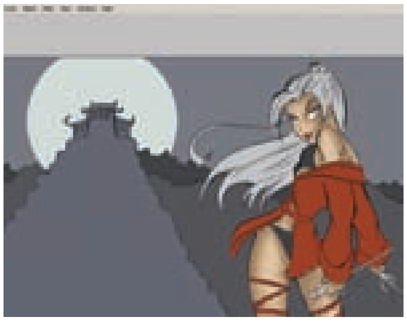
04 Fill 'er up Once you've made your selections, use the Paint Bucket Tool (G) or Fill (Edit>Fill) to infuse them with colour. Choose a light shade of pink – this will serve as the base skin tone for the ninja. Repeat the process for the ninja's face, hair, clothes, and sai.



05 Background and moon Use the Lasso tool to select the mountains and sky. If you find the Lasso difficult to control, try using the Polygonal Lasso or Pen tools to make selections. When you're done with the mountains, use the Elliptical Marquee tool (M) to create a large circle on another layer and fill that with a light silvery blue.



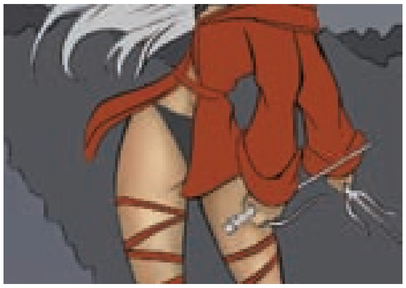
06 First stage painting Now that the base colours have been sorted, it's time to start painting. Select the Brush tool, choose a soft-edged brush of about 97px and set the Hardness to 0%. Leave the mode as Normal, with Opacity and Flow at 100%. If you have a graphics tablet, check that the Pen Pressure option is checked in your Brush controls.



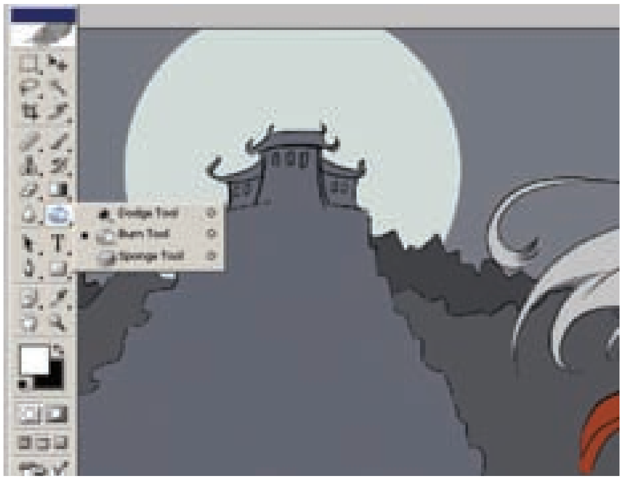
07 Spraying shadow Select the layer with the ninja's 'flats'. Using the Magic Wand (Tolerance 1), click on the skin colour. Voila! Unless you checked off the Contiguous box at the top, all areas with the skin tone should have been selected. With the selection still active, create a new layer and start spraying shadows with the Brush tool.

BURN, BABY BURN

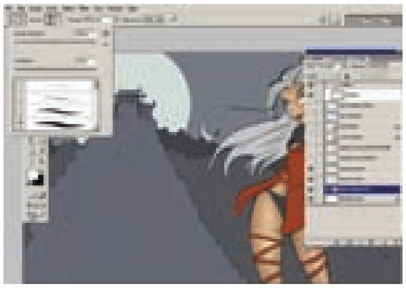
Introducing the Burn tool



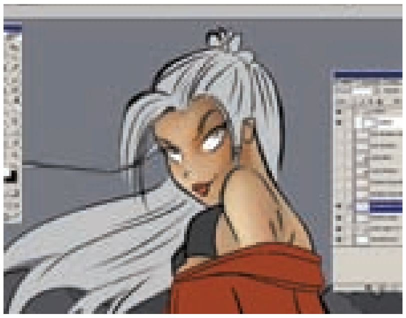
08 Spray away Keep your selection active. Once you're happy with the shadows, spray on some other colours to give the skin more life. Try adding some pinks to the face and back, and greens and browns to the legs. You can lower the Opacity settings on your brush so that the underlying shadow colour is still somewhat visible through the new colours.



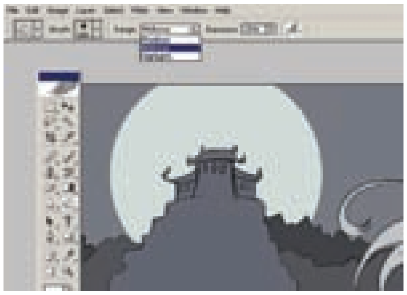
09 Mmm… toasty Right, now for the fun part – burning stuff! The Burn tool (O) is part of a sub-toolset that includes the Burn, Dodge and Sponge tools, and is represented by an icon of a pinching hand.



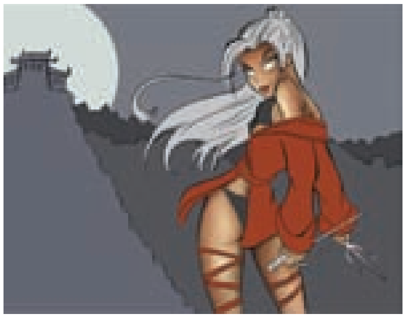
10 Burning desire Select the layer where you painted the shadows. Set up your Burn tool as follows: Diameter 100, Hardness 30%, Range: Midtones, Expose 25%, airbrush. Now start gently brushing the inner areas where the shadow should be deepest. Notice any difference? The Burn tool should make the dark colours even darker and more intense.



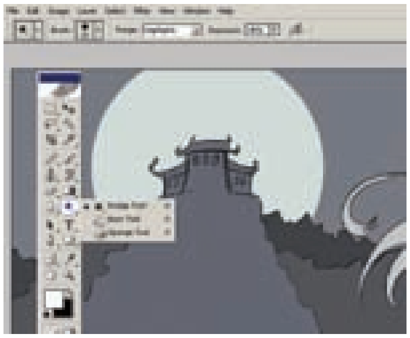
11 Sizzling results Continue burning to achieve dramatic shadows. If you are using a tablet, try not to apply full pressure. Lightly brush the areas you want to darken. The result of the burn can be dramatic but not obvious at first – try using the History palette to go back a few steps to compare the difference.



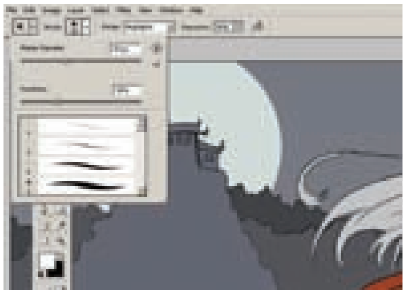
12 Burn ranges By now you might have noticed that the Burn tool has a drop-down menu for Range. This affects how the Burn reacts with the colours on a layer. Shadows focus on dark colours, while highlights focus on lighter areas. Midtones is the default and gives a nice overall effect. Try changing the Range while brushing to see the different results.



13 Completed burn When you're done burning in the colours, your ninja should look something like this. She might look a little baked, but part of the reason is because nothing else in the picture has been touched up yet. In any event, you can soften up the offending areas by spraying a lighter colour over with the airbrush later.



14 Dodging Well now that you've gotten the hang of using the Burn tool, it's time we moved on to its fairer sister – the Dodge tool. The Dodge tool is in the same sub-palette (click and hold the Burn tool to see all three tools) and is represented by a black pushpin.



15 Dodging basics The Dodge tool in Photoshop puts a new spin on a traditional technique (see side tip, top-right). It lightens colours, all the way to white if you keep at it, but used correctly it can help achieve effects unlike those produced by other tools. For now, select Dodge, and set the Range to Highlights, Exposure 50%. Reduce the Diameter to 75.

Expert Tip

Old faces

The Burn and Dodge tools in Photoshop have their counterparts in traditional photography. Before Photoshop came along, photographers would resort to darkroom tricks in order to get the perfect shot. The burn technique literally meant burning more light onto a print by allowing an area to be exposed for longer. Overexposure would result in a big black blob, so burning had to be done carefully. Dodging, on the other hand, was to prevent parts of an image from being developed. This was a handy little trick for removing ex-partners from pictures, leaving a space for the skilled photographer to later burn in the image of a new flame!

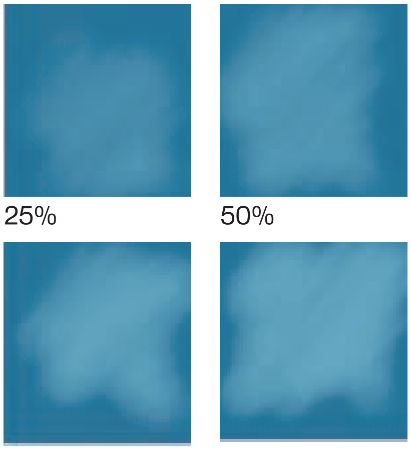
Know your own strength

Pick the right settings first time

Part of the success of using the Dodge, Burn and Sponge tools is the strength you use them at. By altering the Exposure slider, you can change how strong the effect of the brush is, and thereby control the look of what you're trying to do.

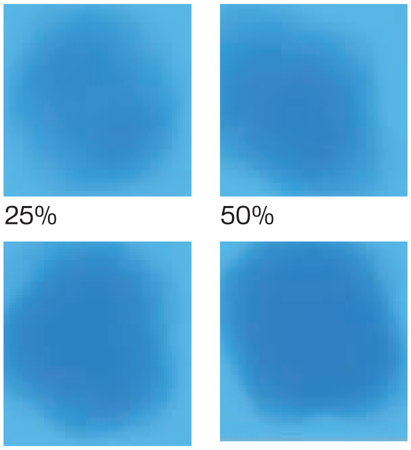
Dodge tool

The higher up the Exposure slider, the more intense the result and the greater the contrast. High percentile Exposure settings are good for getting dramatic effects.



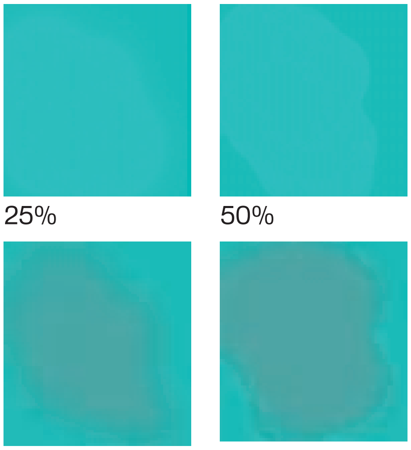
Burn tool

The greater the Exposure setting, the more intense the burn. The result of this tool is also affected by whether you choose to burn the highlights, midtones or shadows.



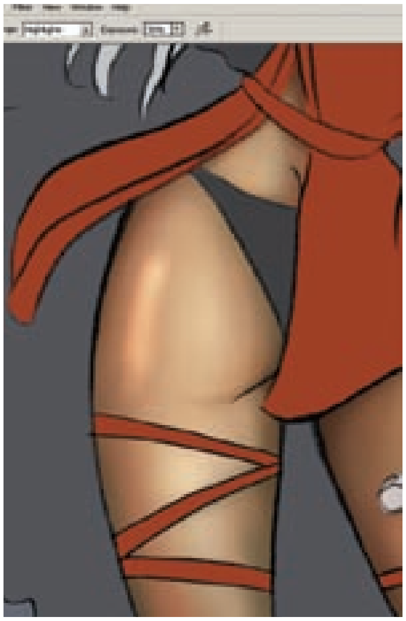
Sponge tool

The Sponge tool is used to saturate and desaturate colours, and because it isn't very strong in terms of effect, it is helpful in making fine adjustments after burning and dodging.

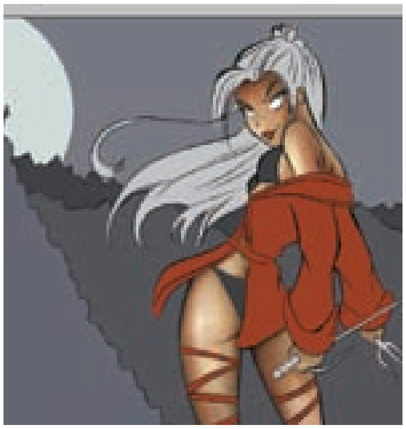


LIGHTEN UP

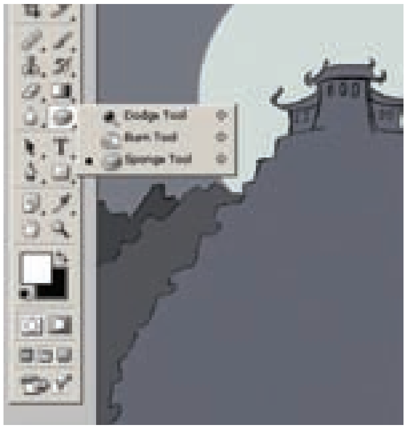
Introducing some highlights to the girl



16 The artful dodger Now use the Dodge tool on the lighter areas of the shadow layer. Since the moon is on the left, we can assume that it's illuminating the girl, and hence the highlights should be on her left. Brush gently with the Dodge tool to give the skin tone an overall sheen.



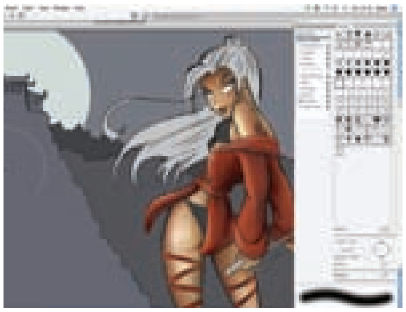
17 Dodge complete The final result of burning and dodging on the ninja. With practice, dodging and burning makes short work of shadows and highlights, saving you time and giving you the freedom to try out different intensities of colour relatively quickly. This is especially helpful if you're timid about creating high-contrast or oversaturated pictures.



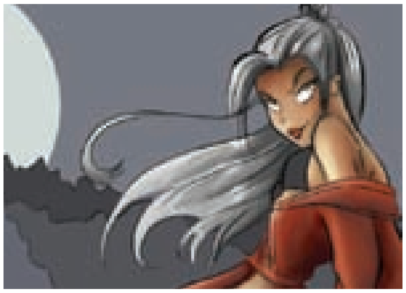
18 Sponge Speaking of over-saturation – the last tool of the Dodge/Burn sub-palette is the Sponge. Sponge lets you make adjustments to saturation – if there's an area where you feel the brown is a bit too intense, you can bring it down a notch or two with Sponge. Likewise, Sponge can be used to saturate areas where the colour seems too weak.

AND THE REST

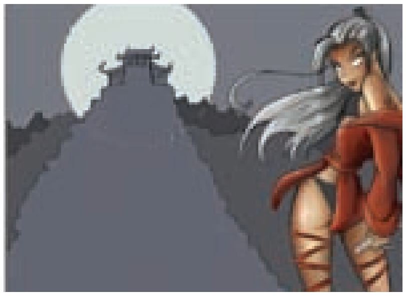
Carry on with the painting



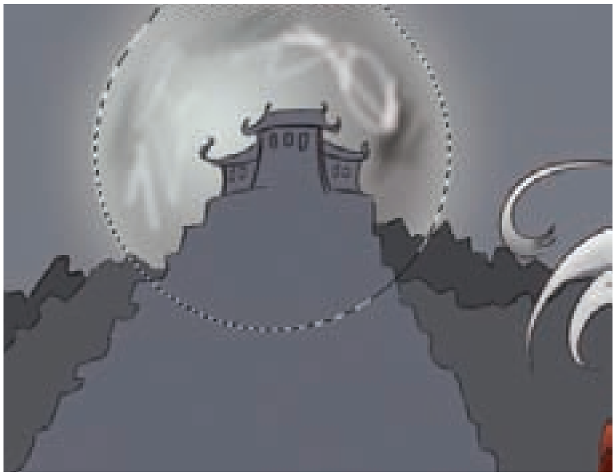
19 Robing the ninja Complete the ninja's robe using the same techniques. Along the way you might want to readjust the size of your brush to suit the needs of your particular painting. The Burn, Dodge and Sponge tools can be adjusted like any other brush in Photoshop from the Brush palette. Elements users have less options.



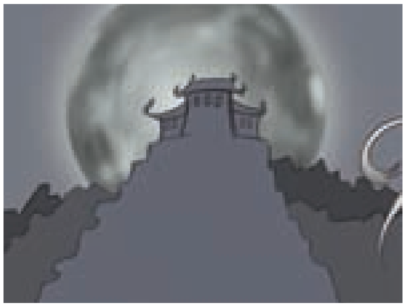
20 Heavy-duty Dodge and Burn When doing the hair, try turning up the settings for the Dodge and Burn tools. Turn the Hardness way up, and increase the Exposure. Usually these settings generate results that are too harsh, but in some instances they can be used to create neat effects. Use the extreme Dodge and Burn tools to add some interesting effects to the hair.



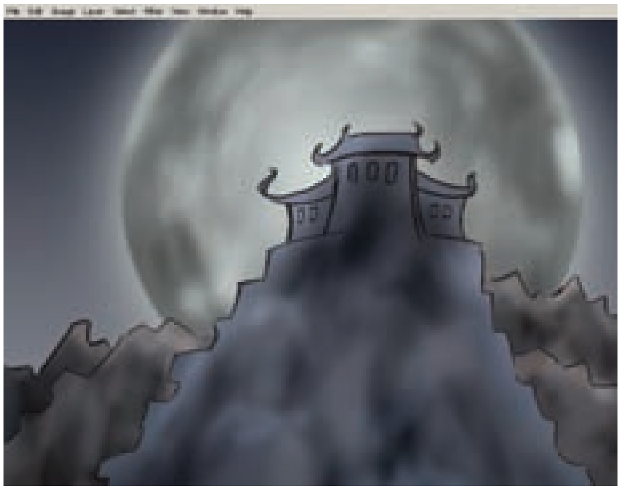
21 Make the moon You can also create interesting textures using Dodge and Burn tools. The rocky textures on the moon and mountains were created with just fills, gradients, lighting effects and a blatant disregard for brushstroke discipline. To make your own moody moon, start by selecting the silver circle you did right at the beginning.



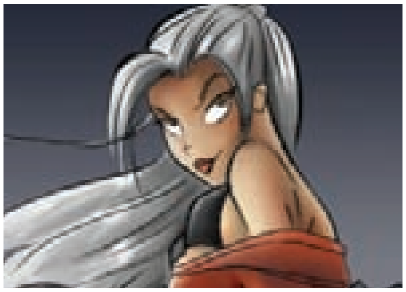
22 Paint rough! With the elliptical selection active, create a new layer. Fill it with a Foreground to Transparent gradient with light grey as your foreground (your fill should be transparent in the middle). Still using the extreme Dodge and Burn tools, vigorously and randomly paint the new layer.



23 Multiply and enjoy Your extreme exertions should have created a rough, uneven texture – perfect for the surface of a moon! Change the layer's lighting mode to Multiply. Go back to the original moon layer and apply a slight Gaussian Blur (Filter>Blur>Gaussian Blur) to it, and enjoy your new moon!



24 Making mountains You can apply the same trick to create the rugged texture of the mountains. To create an even more dramatic effect, select the mountain shapes and on a new layer, fill them in with a Foreground to Transparent gradient, with Black as your foreground colour. Do the same for the sky behind the moon for maximum effect.



25 Finishing touches Put the finishing touches on your picture; zoom in close to see if there are little gaps in colour (which sometimes happens if you're not careful in making selections). Paint in the eyes and lips, and polish up the bikini. As a final touch, spray on a little blue around the edges to complete the look of a quiet moonlit scene.

Web Resources

The art of Dodge and Burn

Even though the Dodge and Burn tools are easy to use now, it's worth remembering that not long ago they were skills that set apart great photographers from amateurs. While the darkroom arts are not quite as widespread as they once were, there's still a lot to be learnt from them. Here are some sites you can check out if you'd like some more information:

The New York Institute of Photography

It has been educating photographers since 1910. 'Nuff said.

www.nyip.com

Student Curriculum in Photography

Nice easy-to-read article explaining what burning and dodging is all about.

www.scphoto.com/html/dodge_burn.html

Ansel Adams

Online showcase of black-and-white work from the legend himself.

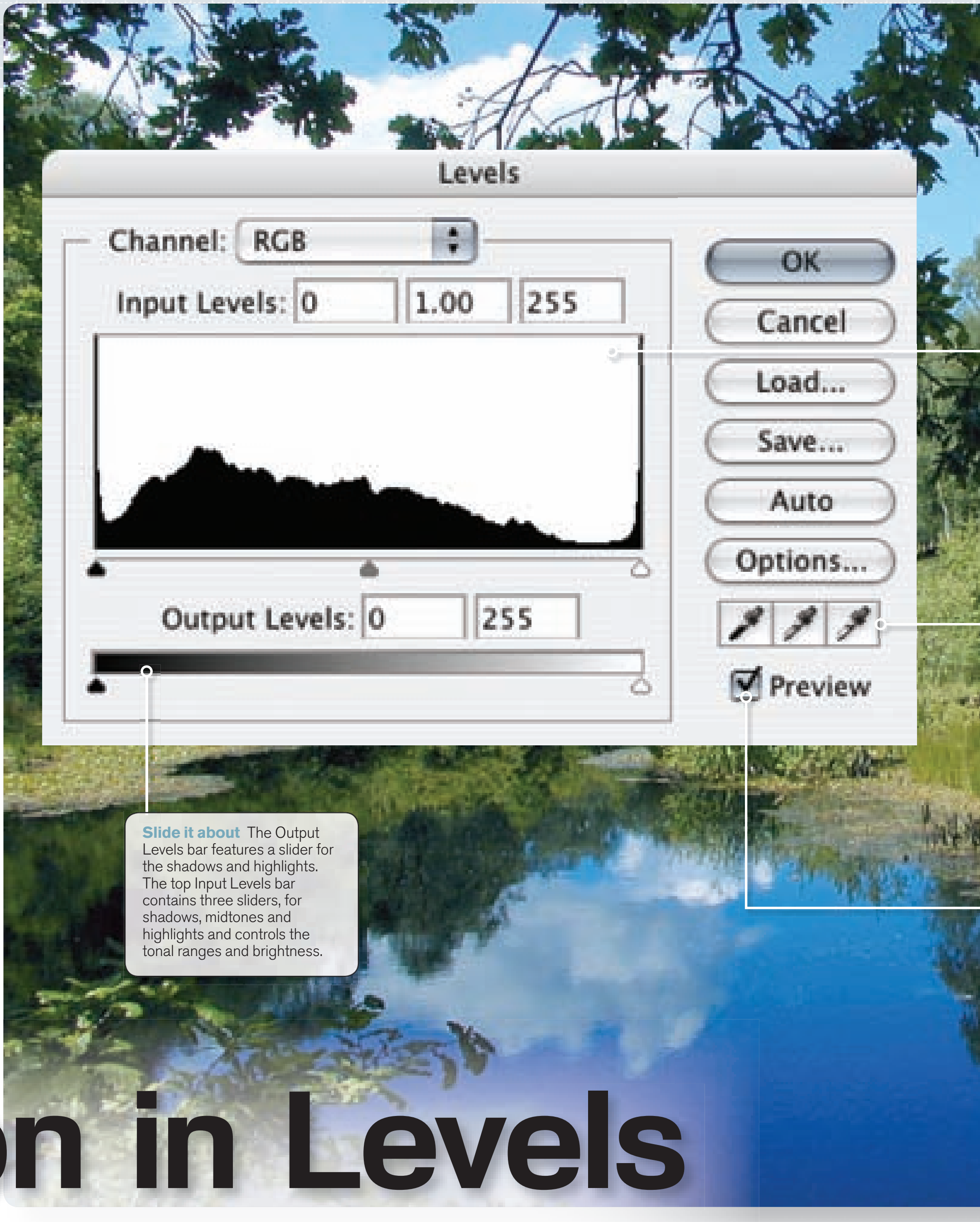
www.anseladams.com

THE BIG TECHNIQUE

Photoshop has some excellent tools that take the hard work out of improving images. A quick visit to Image>Adjustments (or the Enhance menu if you're an Elements user) reveals a bevy of auto options to improve colour, lighting and contrast. One of the best ways of improving an image, though, is to give it a blast in the Levels dialog. Levels give exceptional control in adjusting the way your image looks. Centred around a histogram, Levels allow you to see exactly where the problem areas are in an image and give you what you need to fix it. For an optimum photograph, you need a full tonal range and detail in the shadows, midtones and highlights. Levels will help you achieve this. The great thing about Levels is that it can also be a great help in keeping wayward colours under control or for when you want to lighten or darken an image. Over the next few pages we're going to look at how the Levels command works, how you can use it to correct images and also become a master of reading histograms.

You can have a photo with spectacular composition, but for it to really sing you need to make sure the tones all work as they should. In cases like these, Levels is the tool to master

A lesson in Levels



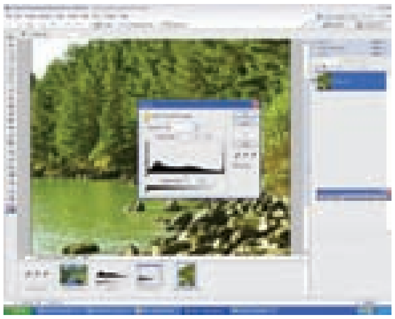
Channel: RGB
Input Levels: 0 1.00 255
Output Levels: 0 255

Slide it about The Output Levels bar features a slider for the shadows and highlights. The top Input Levels bar contains three sliders, for shadows, midtones and highlights and controls the tonal ranges and brightness.

Start to use the Levels control

Get to grips with the different features

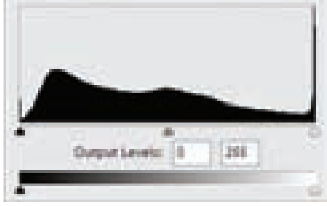
Levels can seem a bit unapproachable at first, but visualising the areas of your image in a histogram format is an incredibly handy feature of Photoshop. Think of the histogram in terms of light and dark, black and white. Depending on the problem with your image you will be adjusting different areas by either moving the slider left or right (making darker or lighter). The top Input bar is where you will do most of your adjustments to the tonal range and brightness of the image but you will also be using the Output slider for tasks such as decreasing contrast.



Lighten or darken

Use the sliders to improve tonal areas

The sliders under the histogram represent different parts of an image. The black arrow represents the dark areas, the middle represents the midtones, while the white arrow deals with highlights. Moving the midtone slider of the Input Level bar will alter the brightness of the middle values of the image. If you move it to the left, the image will become brighter; if you move it the right, the image becomes darker. If you want to adjust the balance of black in the image, drag the shadow input slider to the right. Alternatively if you wished to adjust the balance of white drag the highlight input slider to the left. Simply moving the three sliders will enable you to correct exposure.



WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

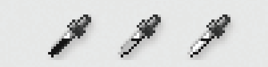
The histogram The Levels dialog box looks quite similar to the Histogram window because it is dominated by the graph. The Histogram helps to visualise all of the tonal areas of your image and highlight any problematic areas.

The eyedroppers These set the black point, midpoint and white point of your image. You may be familiar with these if you have used the Curves adjustment. When you open up the Levels dialog box this is normally the first adjustment you will make to your image, followed by fine-tuning and tweaking of the sliders.

See your adjustments By checking the Preview box you will be able to see the effect of your adjustment on the image. Use the Auto feature if you want Photoshop to try and adjust the tonal range. However use it with care, as manual adjustments are normally more successful.

Auto levels

Make use of the eyedropper icons



Using the eyedroppers to adjust Levels is a major part of perfecting tonal range. Clicking the Set White Point eyedropper will allow you to tell Photoshop which part of your image you want to be treated as the lightest area – just click on the relevant area with the eyedropper. Use the black-tipped eyedropper to select the darkest colour. Use the midrange eyedropper carefully as it mainly works with greyscale images where you can judge grey areas easily. If you do choose to use it be sure to have a neutral grey to select. Alternatively you can set the black and white points by moving the Input Levels sliders until they meet the start point of the graph. Setting the black point too low can flatten shadow detail and setting the white point too low can blow out highlight detail. Clipping of tonal range can also be a problem when judging by eye.

Tip

Adjust it

For quick application of a Levels adjustment layer, select the half white and black circle in the Layers palette and then scroll up to Levels.

Tip

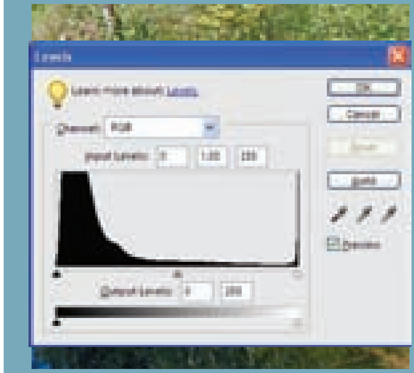
Mind the gap

Beware of gaps in the middle of the graph and ends that cut off suddenly rather than tapering down to zero. This will make the image more difficult to enhance and may not be worth persevering with.

Understand histograms

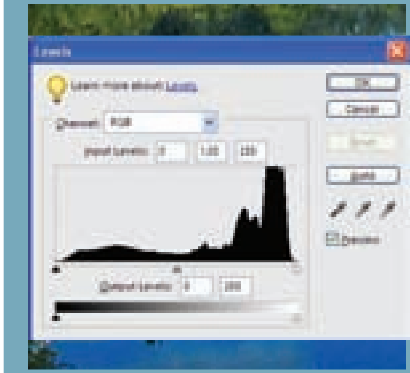
Get to the root of Levels

The histogram is a graph showing all the pixels in the image and their tonal range, and is very handy for highlighting problematic areas of a photograph. The left side of the graph represents the shadow or black values, the middle the midtones and the right side represents the highlights of the image or white values. You can also display the graphs for each of the individual channels. This allows you to see which tonal area most of the pixels are distributed in. The main feature of the Levels dialog is its histogram, although you can also see one by going to Window>Histogram.



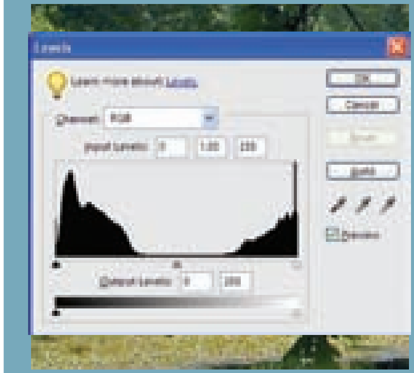
01

Underexposed Underexposed images will have most of the pixels grouped towards the left end of the graph. If the pixels are reasonably spread out then you have more tonal range to work with.



02

Overexposed If most of the lines fall in the right side of histogram then the image is considered to be high key (overexposed). Average key images will have an equal distribution across the tonal range and the histogram.



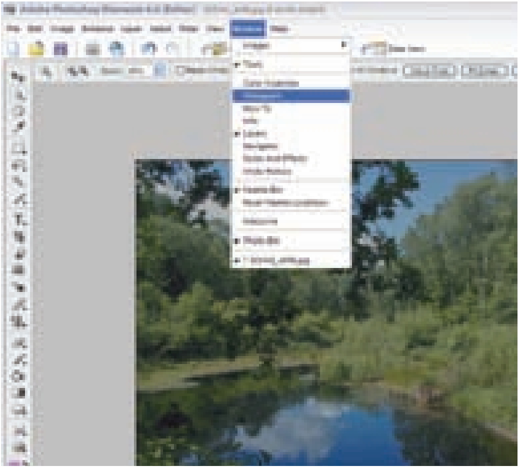
03 **High contrast**

Images with high contrast will have pixels deposited at either ends. The contrast in this Histogram is slightly too high and there are not enough pixels in the midtones.

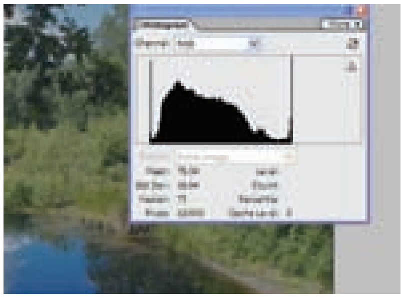
ADJUST TONAL VALUES

Use Levels to improve the tones of your image

Still struggling to get a handle on Levels and what they can do to improve your images? Wonder no more, because here we show you how to use the Levels command to pep up woeful areas in a photo and make it something special. By moving the sliders and attending to shadows, highlights and midtones, you can boost the colors for a richer and more dynamic photo.



01 Look at the histogram Open up the image you want to adjust. With your newly gained knowledge of histograms, go to Window>Histogram to display the graph for this image. This should make it easy to see the problematic areas that you will need to adjust.



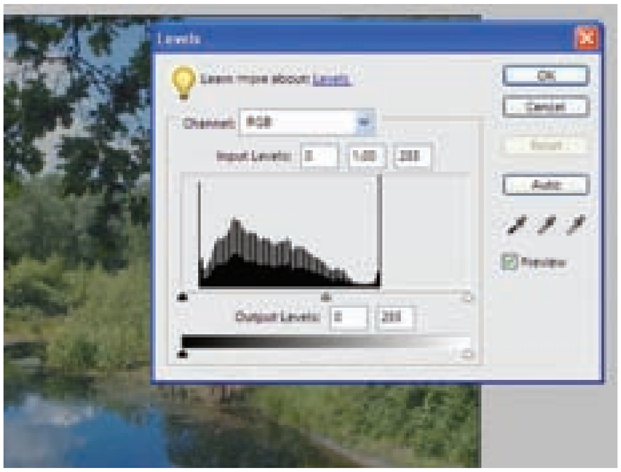
02 Assess the problem We can see that most of the pixels are bunched in the left end of the graph, towards the shadows. We can see that there are not enough highlights in the image, hence why it is not very bright. You can also see that the lines in the graph are not spread out enough, which explains the low contrast.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

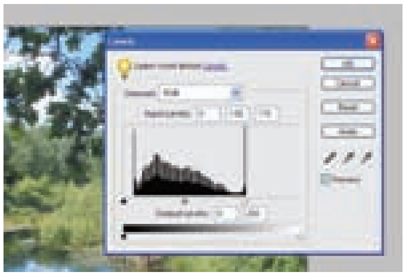
TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Zoe Mutter



Channel: RGB
Input Levels: 0 1.00 255
Output Levels: 0 255

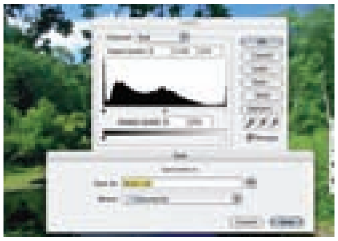
03 Make it all better Now that we have viewed the Histogram we can see that it is worth using the Levels tool to adjust the image. So call up the Levels dialog by clicking Apple+L (Mac) or Ctrl+L (PC).



04 Distribute more evenly For this example we have chosen an image with underexposure. In an image such as this you can see in the histogram that most of the values are in the black to midtone range. To achieve the ideal bell curve, this information needs to be distributed more evenly. Take the white point slider and move it to where there are no lines on the graph.

Load and save Levels

Use your favourite settings again



Level settings can be saved and used on another image. You can also save the settings as defaults to use if you apply Auto Levels. To do this select Save as Default, and then click OK. When you want to use the settings again simply click the Auto button. You can then load them by clicking Load and browsing for the file. It's worth saving your Levels settings, especially if you tend to work with the same types of images. For example, let's say you love landscape photography, especially taken at sunset or sunrise. For these types of images you will probably have to lighten the shadows a touch to bring out more detail. If you have a Levels setting saved, you can just apply this and then make any tweaks. Elements users cannot save settings.

Tool tip

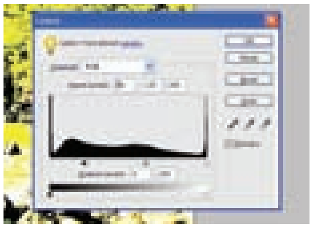
Make a selection

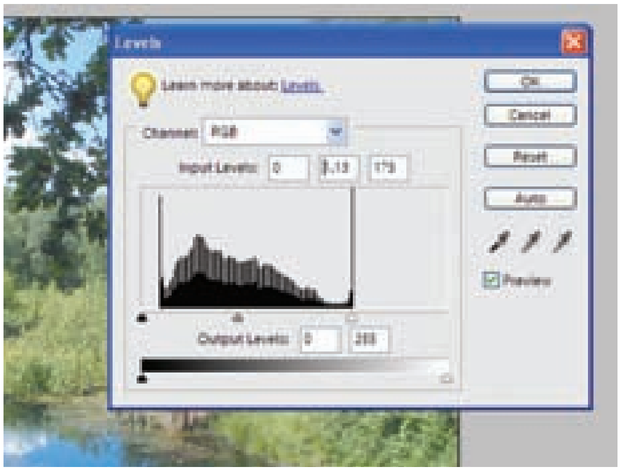
You can use Levels to match areas of tone in a photo. Select the area to edit using a Lasso tool or other selection method and then adjust the Levels sliders.

Preserve all of the details

Protect your tones from clipping

You do not have to keep the default Output Levels range of between 0 and 255. For example, if you know the printer that the image was being outputted to could not print a highlight value higher than 240, moving the right Output Levels slider down a bit would preserve highlight detail. You can also see which areas you want to preserve by moving the pointer around the image and then looking at the Info palette for tonal values. If you find it difficult to visualise or work out which areas of your image are dark, light or midtone, there is a quick way of seeing what areas are what. To do this, hold down the Alt key (PC users) or Option key (Mac users) and then move either the right or left Input slider. The image will then go an otherworldly colour, but it means you can easily see the areas of dark, light and shadow.

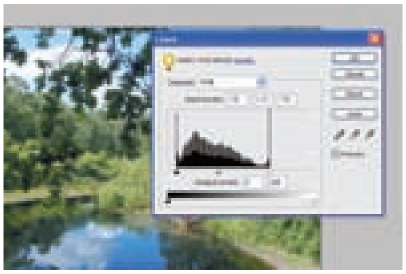


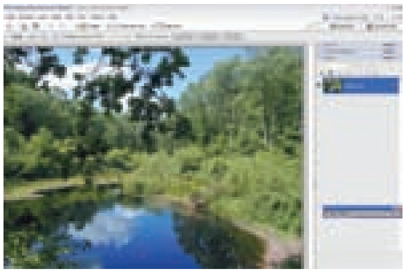


Channel: RGB
Input Levels: 0 1.13 179
Output Levels: 0 255

05 Out of the shadows

The image is still a bit too dark so the shadows need bringing out slightly. To make sure you don't lose the highlights use the midpoint slider and drag it towards the black point until you are happy with the exposure of the image.



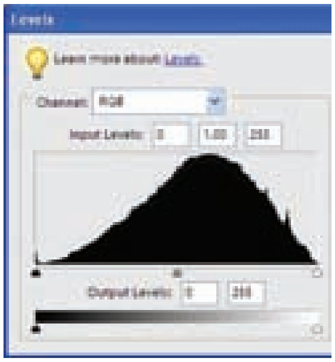


06 Adjust by eye As there is no information in the lower shadows, move the left slider right until it meets the first set of lines on the graph. Now you need to judge whether the image needs any more or less contrast. In this case the midpoint needed to be tweaked again. Sometimes this occurs because by moving the midpoint, all the points around it are also adjusted.

07 The final result Occasionally the highlights may become blown out and the midpoint will need to be readjusted slightly again. The image is now not only brighter and better exposed but the contrast has also been far improved. Sometimes it may also be necessary to adjust individual colour channels if there is a distinct colour cast in the image.

The bell curve

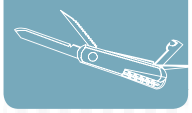
A picture of tonal excellence



Channel: RGB
Input Levels: 0 1.00 255
Output Levels: 0 255

What you see to the left is an example of the perfect histogram. Ideal exposure is represented by a bell curve such as this. Most of the image's values will appear in the midtone and then diminish gently towards the highlight and shadow end of the graph. This is what you are aiming to achieve by adjusting the Levels of problematic images. It is quite rare that images will produce an exact bell curve in their histogram but often they will be correctly exposed and with a bit of tinkering can end up like this.

Tool tip

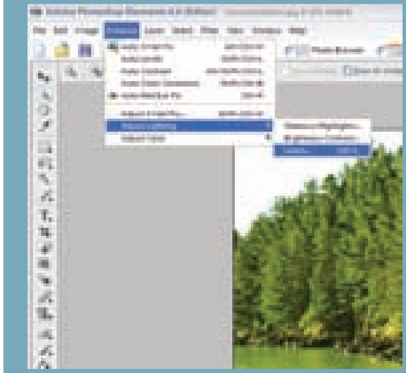


All in moderation

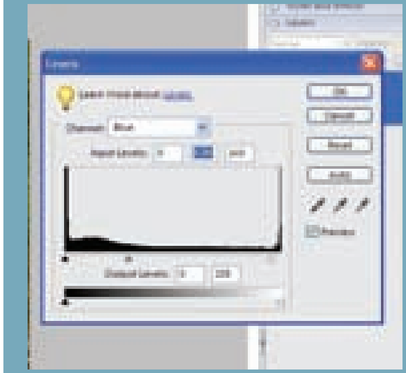
Do not over-use Levels as you are essentially stretching the tonal values of the image, which can cause posterisation. Be very cautious when adjusting colour channels, too.

Using channels to correct colour casts

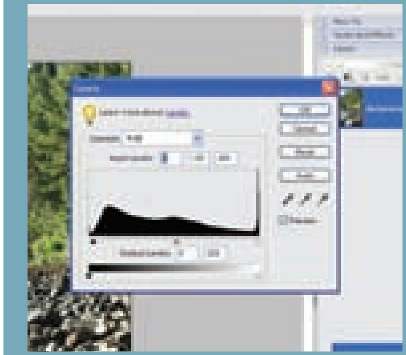
If you have an image with too much of one colour, you can adjust individual channels. It's best to envisage the Levels histogram as two colours at opposite ends of the spectrum. For example, if you are looking at the Red channel of an image, the right end would represent red and the other end would be cyan. If looking at the Green channel the right end would be green and the other magenta. If working on the Blue channel, the right would be blue and the left yellow. To find out more about how colours work together, visit www.ficml.org/jemimap/style/color/wheel.html.



01 Yellow fever
In this image there is a distinct yellow colour cast. From looking at a histogram, it would be seen that most of the detail appears in the left end of the graph, representing yellow. The first step was to bring up the Levels dialog to access the histogram.

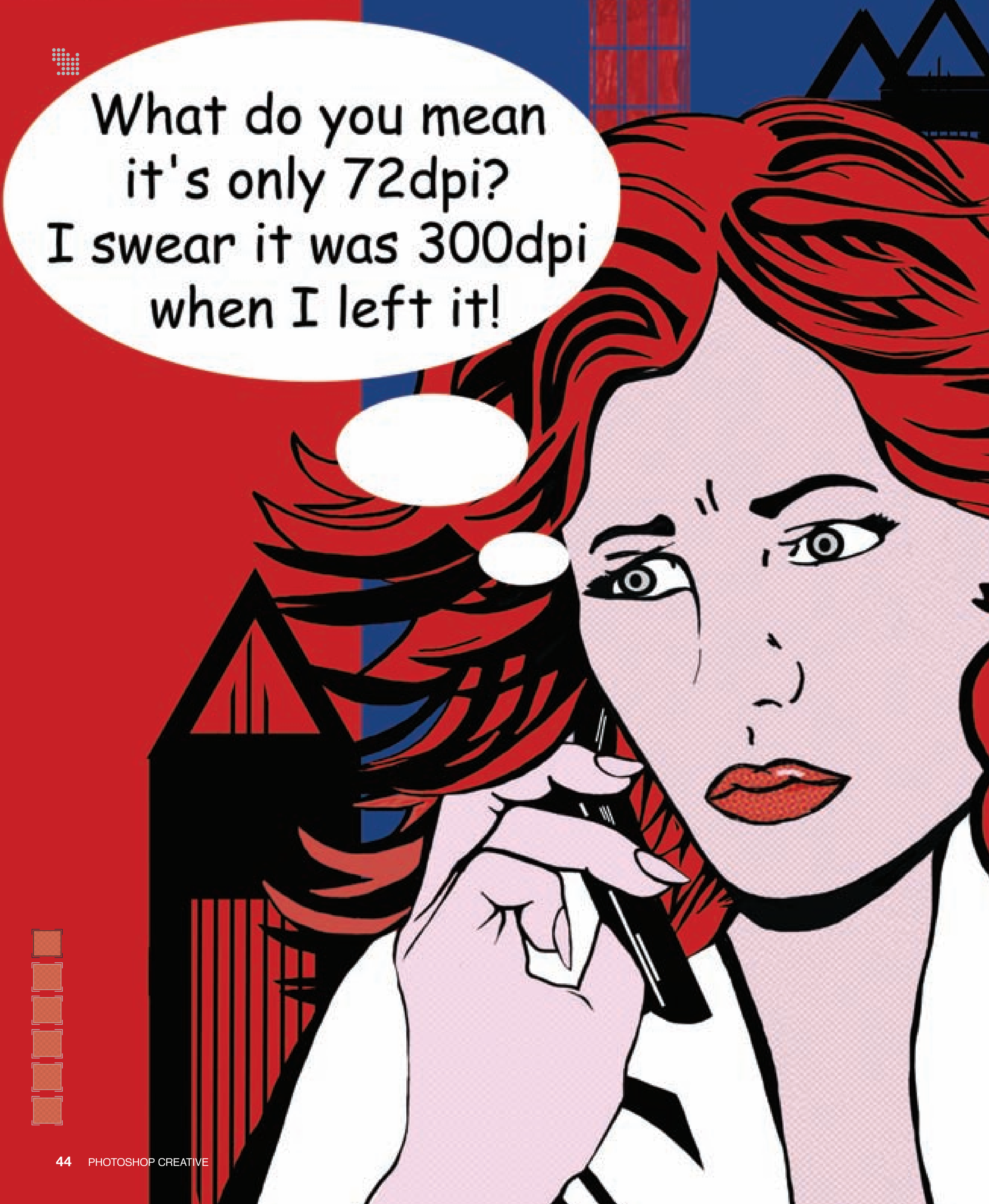


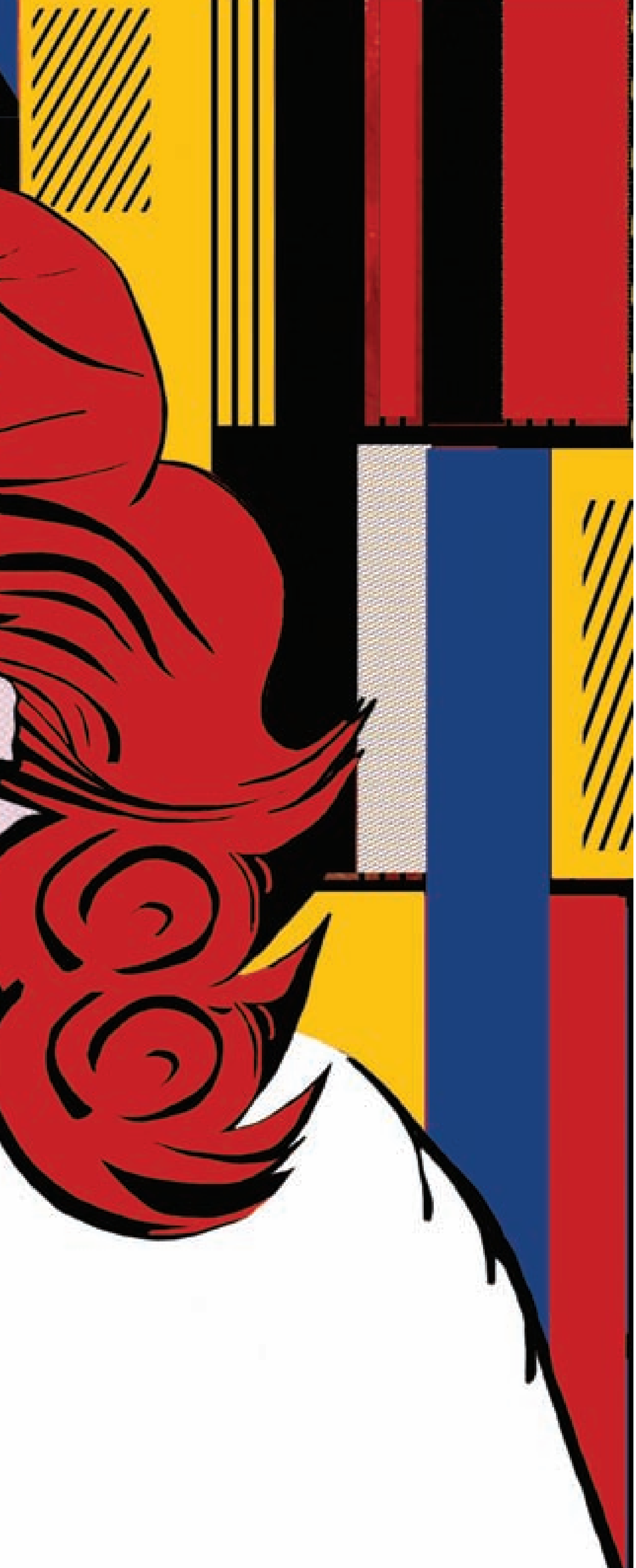
02 Boost the blue
Select the Blue colour Channel. By moving the right slider to meet the point where the graph begins to rise, you will level out the yellow colour cast and increase the amount of blue. It was then necessary to readjust the midpoint slider also, as with the tonal adjustments.



03 No green
There is still something wrong with the colour and in this case it was a little too much green. So by selecting the Green colour channel this can be resolved. Moving the left slider to the right slightly reduces the amount of green in the image.

NEXT ISSUE | FIND OUT HOW TO WORK WITH PATHS


What do you mean it's only 72dpi? I swear it was 300dpi when I left it!



Re-create the Pop Art look

Read on and discover how to turn a photo into a bright and colourful creation that would make Andy Warhol proud

The Pop Art movement was inspired by mass culture. From Andy Warhol's soup can to Roy Lichtenstein's cartoons, pop artists brought consumer culture into fine art.

Characterised by iconic images and a revolutionary take on everyday consumerism, the artists used advertising, comic books, supermarket shelves and television for inspiration. At the time, some saw Pop Art as a direct rebellion against the then dominant, somewhat elitist abstract painting. Pop Art strived to break with tradition and challenge people's perceptions, while at the same time, targeting a broad audience.

Roy Lichtenstein was one of the most acclaimed artists of this style, but it was only in 1960 that the pop element came to life in his work. He begun using commercial art, comics and advertisements in his drawings and painting and delved into the cartoonish, bold colour, graphic style that has lingered and become his 'trademark'. Speech bubbles and bold cartoon style text soon made an appearance. His use of halftone effect brought the feel of commercial printing to fine art.

We will apply Lichtenstein's bold style to a photograph of a girl talking on the phone. We will strip photographic detail to create a distinctive, 2D cartoonish look. We start with a bold drawing, using strong contour lines, and continue with the obligatory halftone effect, vivid colours and a telling speech bubble.

The girl's transformation into a 60's cartoon figure will involve the use of paths, patterns, brushes, halftone filter, stroke, cloning and a considerable number of layers! We've used a photo from iStockphoto – reference number 1049147 – but the technique can obviously be applied to any image you have.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

A minimum of two hours

YOUR EXPERT

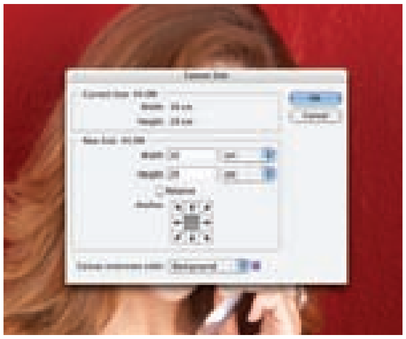
Hannah Gal

Online Resources

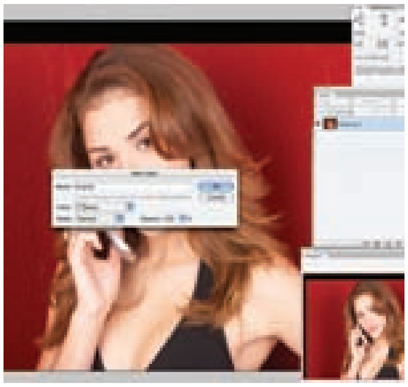
For a true insight on the work of Roy Lichtenstein, go to **http://davidbarsalou.homestead.com/LICHTENSTEINPROJECT.html**. This fascinating site simply shows a Roy Lichtenstein painting, next to the cartoon original that inspired it. The originals are single pictures taken out of an entire cartoon, and brought to prominence by the artist. The new creations are bright, colourful and vivid, in comparison to the comic original.

PREP THE PHOTO

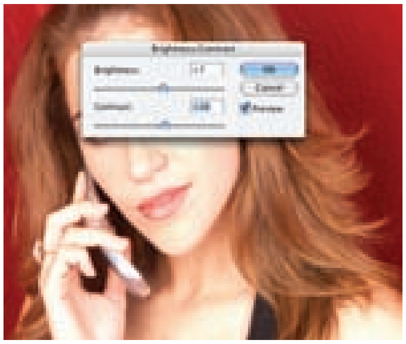
Get your canvas ready



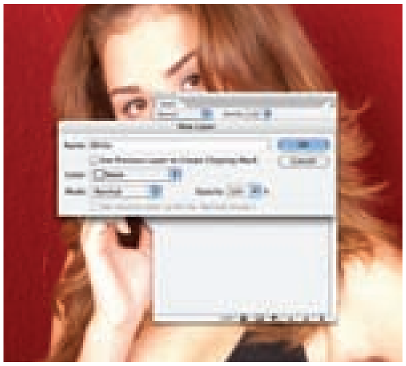
01 New canvas Open your photograph and look at the image. If there isn't much background area, as is the case here, you need to add some (you'll see why later). Go to Image>Canvas size (Image>Resize>Canvas Size for PE users) and add 5cm on both sides and to top of the image.



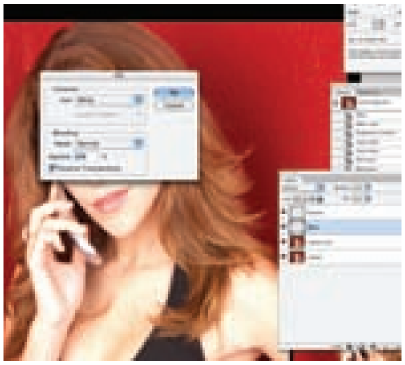
02 New layer Double-click on your background layer and rename it. We went for the obvious Original. In the Layers palette choose Duplicate Layer, or go to Layer>Duplicate.



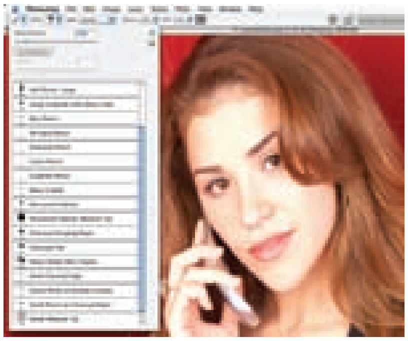
03 Contrast Go to Image>Adjustments>Levels. In the Levels dialog box, select Options and click on Find Dark&Light Colours. Go to Image>Adjustment>Brightness/Contrast and increase contrast slightly. PE users will have to go directly to Brightness/Contrast.



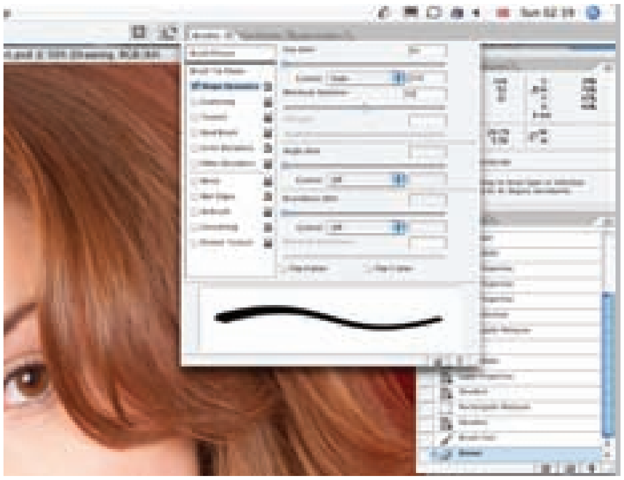
04 Two new layers Create two new layers. Fill one with white and name it White. Leave the second new layer transparent and name it Drawing. This will be the layer onto which our black and white drawing will be applied.



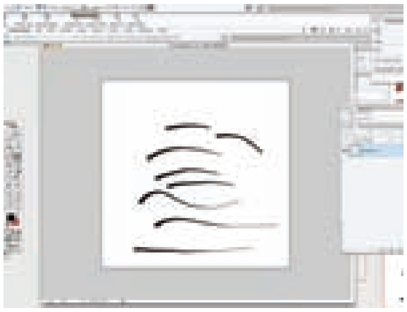
05 Visibility Place the white layer on top of the original and the one named Drawing above White. As you draw over the photograph, you will be able to turn off layer visibility to assess your black-and-white creation.



06 Free drawing To create a cartoon type sketch of the girl, you could either select a paintbrush and trace the facial features, or create a path as explained in step nine. In the Brushes palette, go to Dry Media Brushes>Waxy Crayon or Soft Pastel, for smooth, round edges.



07 Brush settings In the Brush Settings palette, select Shape Dynamics and set Size Jitter to Fade. Set 250 as the Steps for Size Fade, and 50 as the Minimum Brush Diameter. Note how this affects the shape of the stroke in the preview window. PE users won't be able to do this.

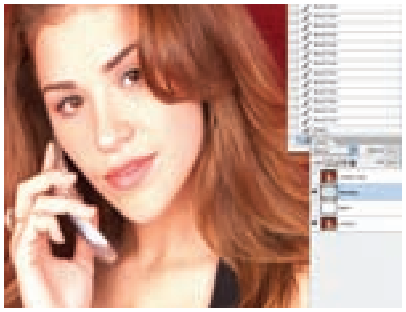


08 Brush practice Open a new temporary layer for practising your brush stroke. If you are using a graphics tablet, set Pressure Sensitivity to Low. Apply strokes in the shape of eye or lips and adjust the Shape Dynamics settings according to need as you progress. Remember to delete the practice layer when finished.

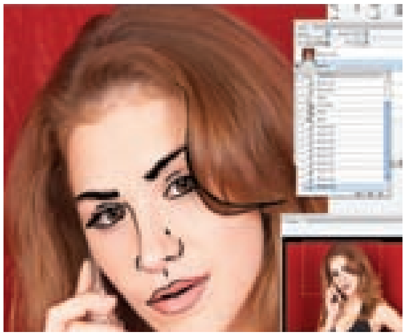
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE (PARTIALLY!)

CHANGE AS NECESSARY

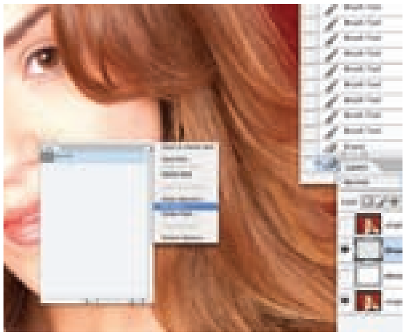
Get a realistic tracing



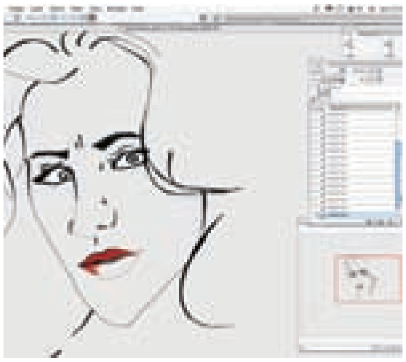
09 **Path** Select the Pen tool. Make sure Paths is selected in the Options bar and that your foreground colour is black. Create a path around one of the features. When happy with the stroke shape, click the arrow in the Paths palette and select Stroke Path>Brush. PE users will need to make do with the brush tools.



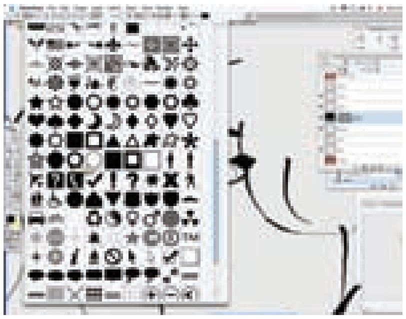
10 **Face features** Continue to draw over the original. Don't worry if this looks like a child's painting at first. Apply steady black contour lines and see it gradually shaping up. If using a path, remember that the line would be thickest at the starting point.



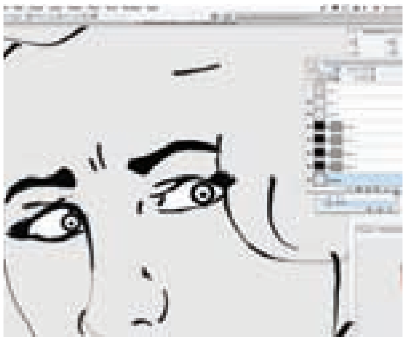
11 **Path detail** The Brush Settings you set for the brush originally should carry you through the majority of the contour line application process. For thicker areas like eyebrows, create a closed path in the shape of the feature, and choose to Fill Path.



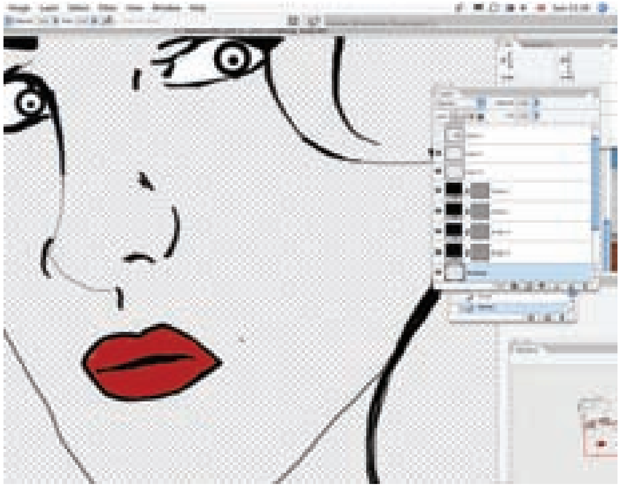
12 **Visibility** Turn the visibility of the white layer on to check progress. If you are happy with your work, continue to the next line/path. If not, Photoshop users can turn to the History palette to retrace the steps and try again.



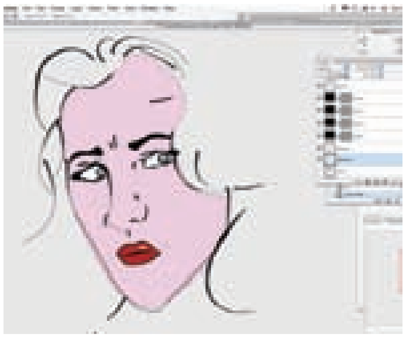
13 **Shapes** Turn to Photoshop's own shapes for help with drawing. The circles of the eyes are one example of how ready-made shapes can contribute greater accuracy. Remember to create a new layer for each new shape. Choose the Circle Frame shape for the outer circle and black circle for the inside.



14 **The eyes** Keep the circles making up the eyes as unrasterised shapes. Move the circles around to see the great difference made in expression and mood. You can go from concentration to worry and even fear just by slightly changing their location.



15 **Lips** Create a new layer and name it Lips. Use the black brush to trace the shape of the lips. Change foreground colour to red. Use a brush or fill in a selection with this colour. If you do not trust your free drawing powers, turn to Magnetic Pen for a near-perfect path.



16 **Pink face** Create a new layer for the face. Set your foreground colour to a shade of skin pink. Either sample this from an existing Lichtenstein creation, or trust the colour palette and your eye. Select the area of the face and fill with 100% foreground colour.

Expert Tip

Don't be scared of layers

A large number of layers may seem daunting at first but gives you great control and flexibility. If you name them carefully and familiarise yourself with a few essential shortcuts, you will benefit. Shortcuts to often-used functions will simplify the work process and let you make full use of this essential feature. Some shortcut examples are creating a new layer, or finding a layer without having to access the Layers palette.

Expert Tip

Keep it simple

If you don't feel confident with drawing, the Pop Art look is perfect. You can trace over drawings and not worry about having to produce a perfect outline. In fact, the more wobbly your outlines, the more effective the final look.

ALTHOUGH LICHTENSTEIN IS BEST KNOWN FOR HIS POP ART, HE ONLY DID IT FOR FOUR YEARS AND WENT ON TO PRODUCE MORE SURREAL ART | **NOTES**

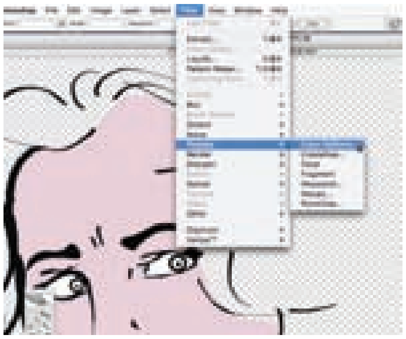
Tool School

The background

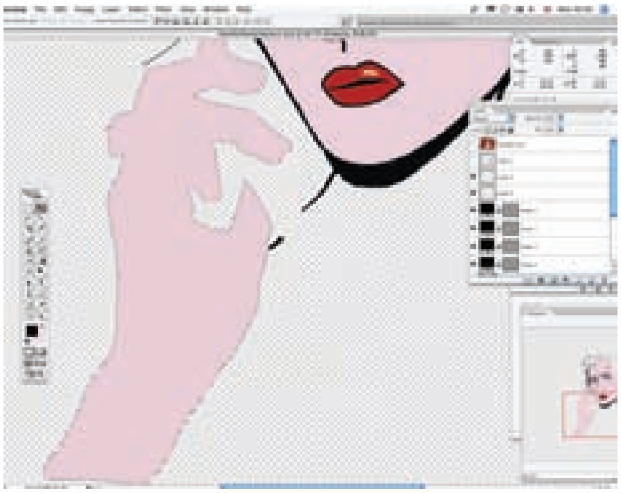
We've made a background using the custom shapes in Photoshop, but you can create one from a photo using the same principles as we have shown here. Trace around the most important shapes and then fill with colour. You can also add the halftone effect, although it looks more effective if you save that for whatever your main area of focus is.

WORK OUT THE HAIR DETAIL

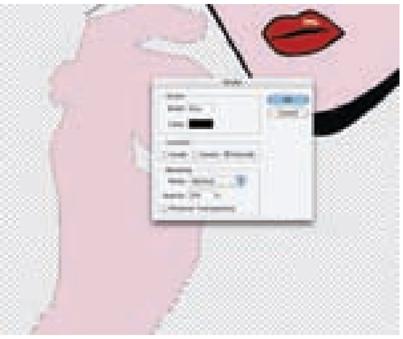
Go for glossy red locks



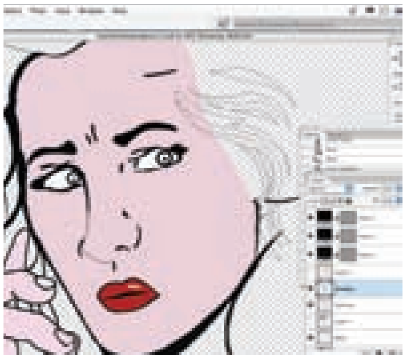
17 **Halftone** Set the foreground colour to dark pink and the background to a slightly lighter shade. Go to Filter>Pixelate>Color Halftone. Set Max Radius to 8 pixels. Experiment with the Radius setting as you might prefer a stronger Halftone effect.



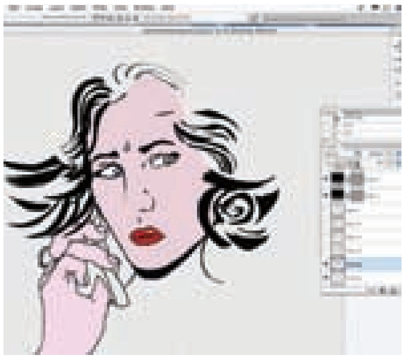
18 **The hand** Create a new layer for the hand holding the phone. Trace as with the face, select the hand and fill the selection with skin tone pink. Apply the Halftone effect as in the previous step. For consistency, choose the same setting applied to the face.



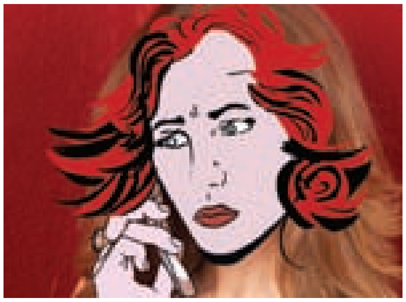
19 **Stroke** Set foreground colour to black. Go to Edit>Stroke>Outside and set Stroke Width to 8px. This will create a black contour line around the hand and phone. The stroke will cover the outline, so the details inside need to be added separately with a brush.



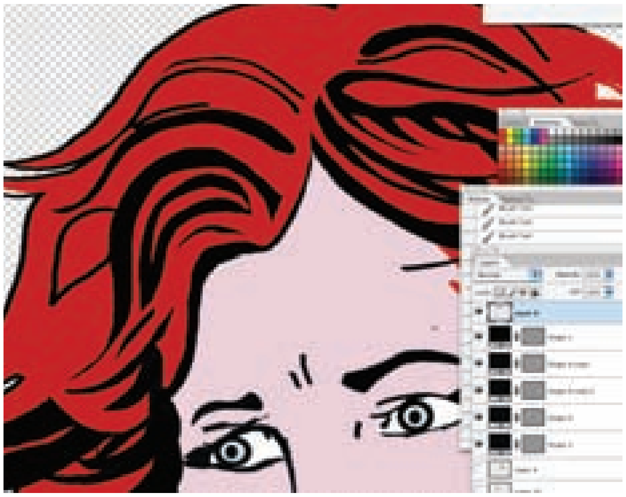
20 **Hair** Use a path or a selection tool to create the graphic, well-defined shapes that make the black and coloured areas of the hair. Begin with the areas that would be black and keep Shift pressed to add areas to the selection.



21 **Bigger hair** Set the foreground colour to black and fill in the selection. Repeat the process by selecting other would-be black areas and filling in with black. You can also copy and paste a selection onto different parts.



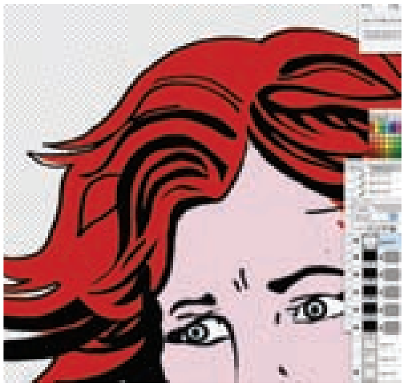
22 **Red hair** Create a new layer for the red hair. Repeat the same process as in step 21 to create the red hair. This is a lengthy process where you not only fill in the gaps in-between the black shapes, but also create new shapes for the red head. At this point we decided to lessen the worried expression slightly by moving the eyes to look left instead of right.



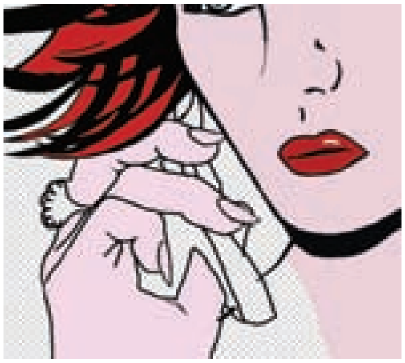
23 **Hair refined** The newly created red strands of hair need to be contoured with a clear black line. This will complete the hair's cartoonish appearance. Use a small brush to create the contour line. Alternatively, load the selection and then apply stroke.

FINISH UP THE IMAGE

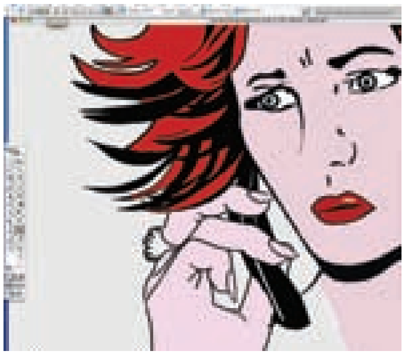
Adding the perfect flourishes



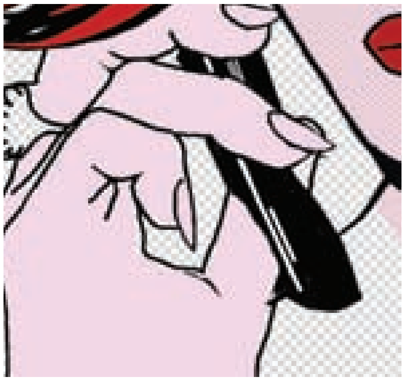
24 **Eyes and lips** Set foreground colour to light blue. Use the Elliptical Marquee tool to select the eyes and fill the selection with foreground colour. Apply Halftone effect.



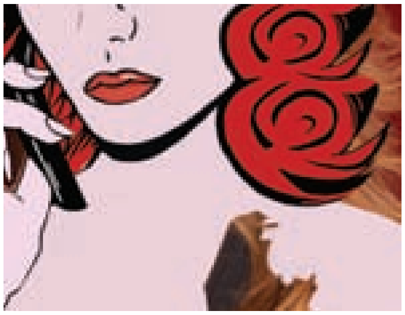
25 **Fingernails** Use a thin black brush to elongate the shape of the nails. There is no trick to this one but to carefully draw the shape. This little detail makes our subject more of a Lichtenstein character. Colour the nails with pink



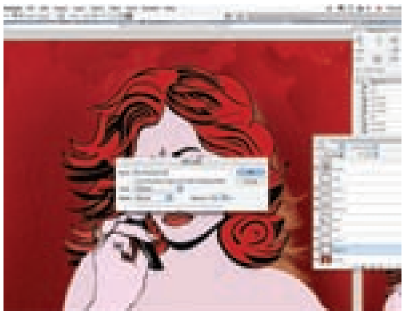
26 **On the line** Create a new layer for the telephone. Select the phone and fill the selection with black. In the tool box, select the Line tool and set your foreground colour to white. Make sure the Phone layer is below that of the hand.



27 **White lines** In the Options bar set Line Weight to 10. Drag to draw the main big reflection line on the telephone. Set Weight to 5 and draw several fine white lines.



28 **Lips and body** Set a Max Radius of 6 pixels and apply Halftone effect to the lips. Add a little white streak for light reflection. Fill in the gap between the face and telephone with hair and turn on the Original image layer. Use the Clone tool to cover the neck and shoulders in pink, or select the area and fill with sampled pattern.

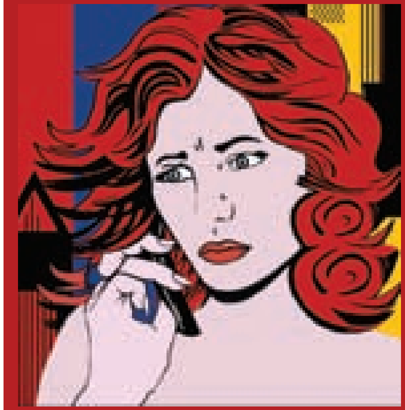


29 **Background** Create a new layer for the background. Open the Shapes palette and select different shapes to create a cityscape. Use rectangles, triangles and patterned shapes making sure that the Fill Pixels option is selected. Alternatively, make a selection and fill it in with your chosen colour. Create a new layer for each shape.

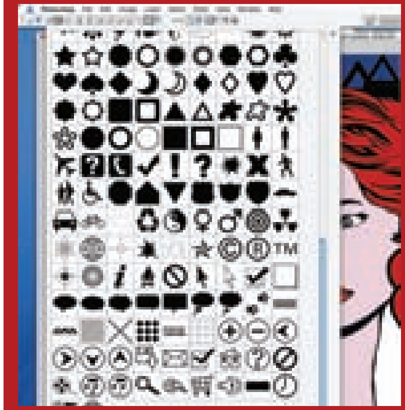
Let her speak!

Adding speech bubbles

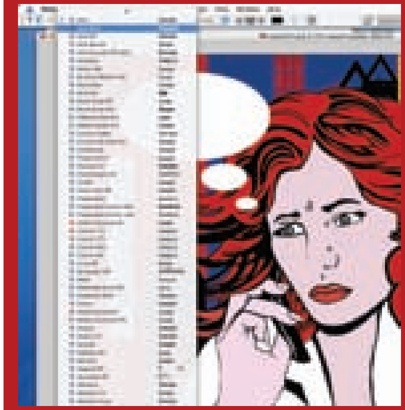
One of the most striking characteristics of Lichtenstein's paintings is the use of speech bubbles. It's well worth including these in your own take on the Pop Art theme, because they bring your image to life and give it a real identity and personality. They're not difficult to do, either, which makes them even better!



01 **Tidy up** Zoom in to 100% and clean up any unsmooth lines on the image. Draw a blouse shape and fill with white. Use the Clone tool to cover the ring on the woman's finger and cover in skin pink instead. Shape the eyebrows to accentuate the worried expression.



02 **Speech bubble** The simplest way to create a speech bubble is by using Photoshop's own. In the Shapes palette you will find a few classic speech bubble designs. Create a new layer and make sure you foreground is set to white. All that is left is to drag the speech bubble shape over the image to the desired size.



03 **Add your text** Set the foreground colour to black and open Photoshop's fonts list. Several of the fonts on offer are suitable for cartoonish text. Comic Sans is particularly good for the task.

PHOTOSHOP FILTERS

Noise

Don't automatically think of noise as something that should be removed. It can actually help your creativity

There's a kind of checklist that most of us go through when opening up a photo. This involves things like looking at the general colour of the image, if anything needs to be sharpened or cloned, and also whether any noise needs to be fixed. Last issue we showed you how to correct noise in photos and most of the time this is what you'll want to do. But noise doesn't have to be a pest – there are occasions when it can actually improve an image. For example, it's great for adding some texture and can also create stunning grainy film effects. Using the Preview window you can see the effects of the adjustments as you reduce or increase the various sliders. An array of effects is possible including some more natural results. The Reduce Noise function is also useful for lessening the grainy appearance of images that may have been shot in low light or at high speed, which is what we covered in issue three. As with the Add Noise filter, you use the sliders to control the effect and ensure detail is not lost. The Despeckle filter removes noise by blurring all the detail in an image apart from its edges. Dust & Scratches reduces noise by changing the pixels that are dissimilar to each other. Add Noise imposes a random value to the pixels of an image, creating a grainy result. If working on images with high resolution, sometimes the grainy effect is quite subtle so the filter needs to be increased slightly. Noise is so diverse that it is not only used for creating film grain effects but it can also turn its hand to adding life to dull skin or making highlights and shadows less harsh. Experimentation with combining some of the Noise filters with another filter set can also produce some novel results.

Uniform distribution By switching between the two types of Distribution you can achieve very different results. Uniform Distribution produces a subtle and diffused grainy appearance to your image. Here we have shown the effect of the filter when set to an Amount of 20%. The Monochromatic function has also been applied to the image on the right.

Gaussian distribution The second Distribution setting is Gaussian, which gives a more speckled appearance. Gaussian distribution also mixes dark and light pixels for a harsher grain. Again the Amount has been set to 20%.

Fix printing problems

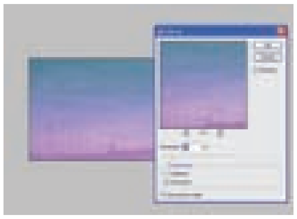
Diverse uses for noise

One common problem with printing images is that they can appear unnatural due to solid blocks of white or black. This is because the areas of shadows become more extreme and highlights can appear blown out. Believe it or not, a quick blast of the Noise filter can sort this out. Because noise can be concentrated in certain regions, applying a small amount in the offending area will improve its printed appearance. Further adjustments can be made using the other filters. Noise is so versatile that it can even be used to add a little shimmer to skin. Sometimes skin can seem dull, especially if covered in make up, and adding noise will help liven it up slightly. The best way of doing this is to apply a small amount of noise on a duplicate layer and then use the Eraser tool to paint out and delete the areas on the noise layer that you do not want the filter applied to, such as the eyes, lips and hair.

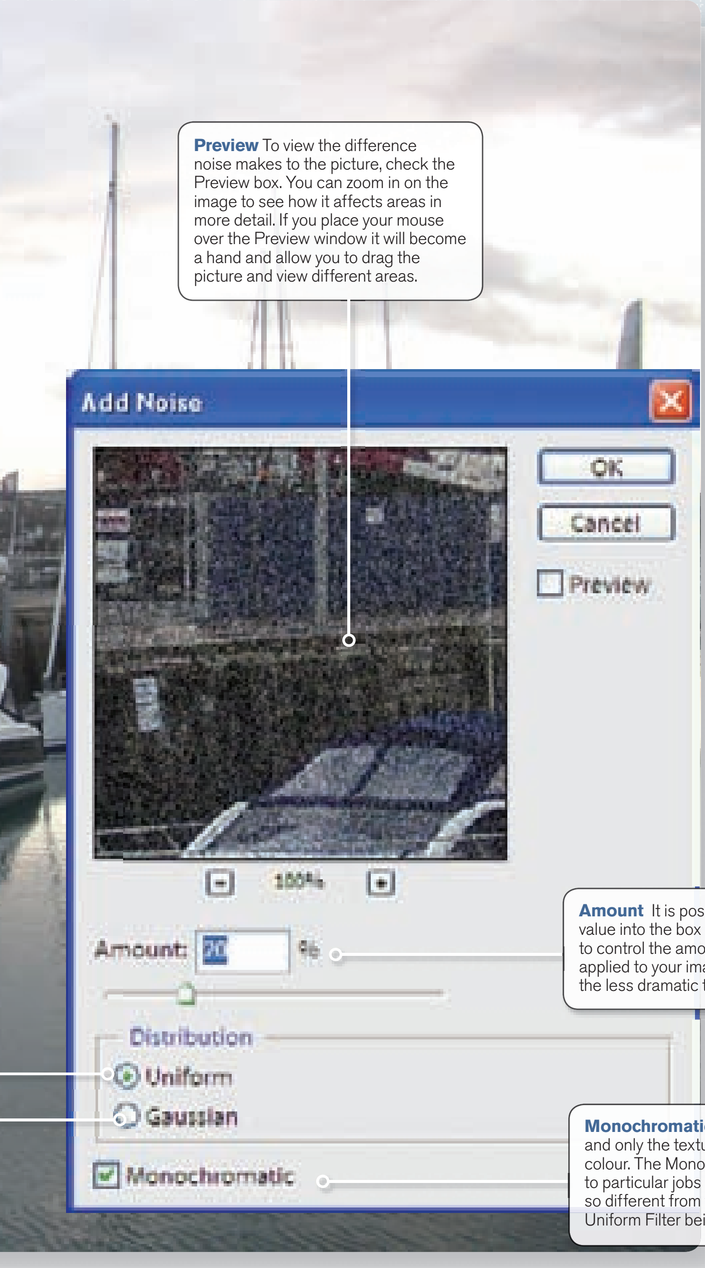
Banish banding

When printers struggle with gradients

Sometimes printers struggle when outputting images with graduating colours. Applying some noise can be very effective at preventing the banding in gradients that occur when a printer is unable to completely match each colour. Occasionally this can cause visible lines on the gradient instead of seamless colour merge, but a small amount of noise can fix this. Open up the Add Noise filter, make sure that the Gaussian option is selected and then tick on Monochromatic. In the Amount field type in quite a small number, say round 1%. You don't want the noise to be visible, so don't go too high.



NEXT ISSUE | SEE WHAT THE PIXELATE FILTERS CAN DO FOR YOU



Amount: 20 %

● Uniform

○ Gaussian

☑ Monochromatic

Preview To view the difference noise makes to the picture, check the Preview box. You can zoom in on the image to see how it affects areas in more detail. If you place your mouse over the Preview window it will become a hand and allow you to drag the picture and view different areas.

Amount It is possible to either enter a value into the box manually or use the slider to control the amount of noise you want applied to your image. The lower the value, the less dramatic the noise effect will be.

Monochromatic Tick this check box and only the texture will change, not the colour. The Monochromatic filter is suited to particular jobs as the texture it gives is so different from the Gaussian Filter or Uniform Filter being applied alone.

Tip

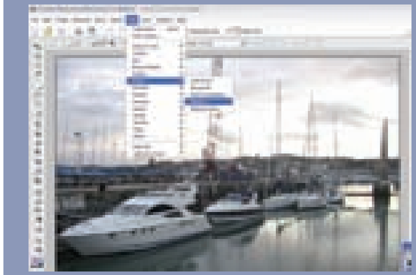
Too harsh? Don't worry

Sometimes the grain produced by noise can be too harsh. One way of softening this is to apply a blur using a filter such as Gaussian Blur (Filter>Blur>Gaussian Blur). Also consider using additional filters to adjust contrast, hue or transparency.

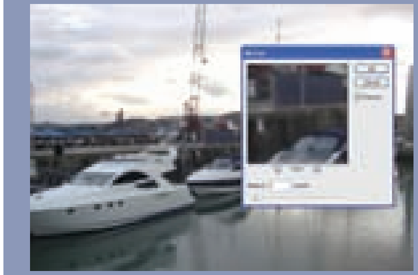
Median magic

Get artistic with the Median Filter

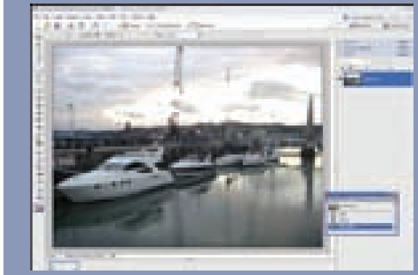
The Median Filter (Filter>Noise>Median) is one of the four Noise filters that can be used to reduce noise. With this particular filter, that is achieved by blending the pixel's brightness. Smoother surfaces are produced and so this filter is often used in photography. However, it can also be turned to artistic effect…



01 Ideal for natural scenes Combining the Watercolour and Median filter will create a powerful effect on a variety of images, however it is best suited to landscapes or images of nature where definition isn't vital.



02 Find the perfect radius Create a copy of the image on a new layer and select Filter>Noise>Median. Set a pixel radius of about 6, which blurs the image but not so much that it loses all the detail.



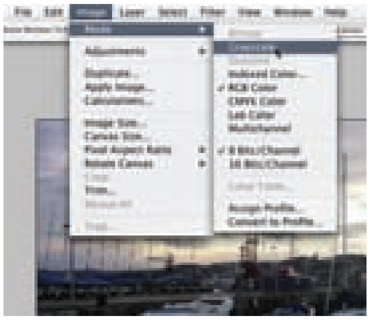
03 Combine the two Select Filter>Artistic>Watercolour. We set Brush Detail to 9, Shadow Intensity to 1 and Texture to 2. The effect is softer than just the Watercolour filter yet more textured than the Median filter alone.

Picturesque noise

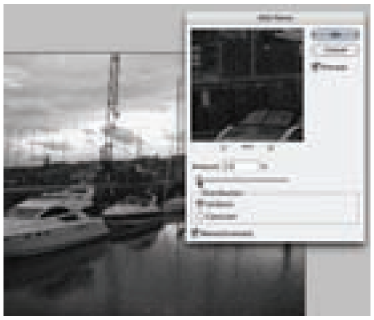
Go greyscale for a realistic grain effect

Using Add Noise with greyscale images creates contrasting pixels to your image to replicate the effect of a high-speed film so is perfect for occasions when you want to add a grainy feel.

01 Begin by converting Load the image you want to add the noise to. Go to Image>Mode>Grayscale to convert it. Duplicate the layer.



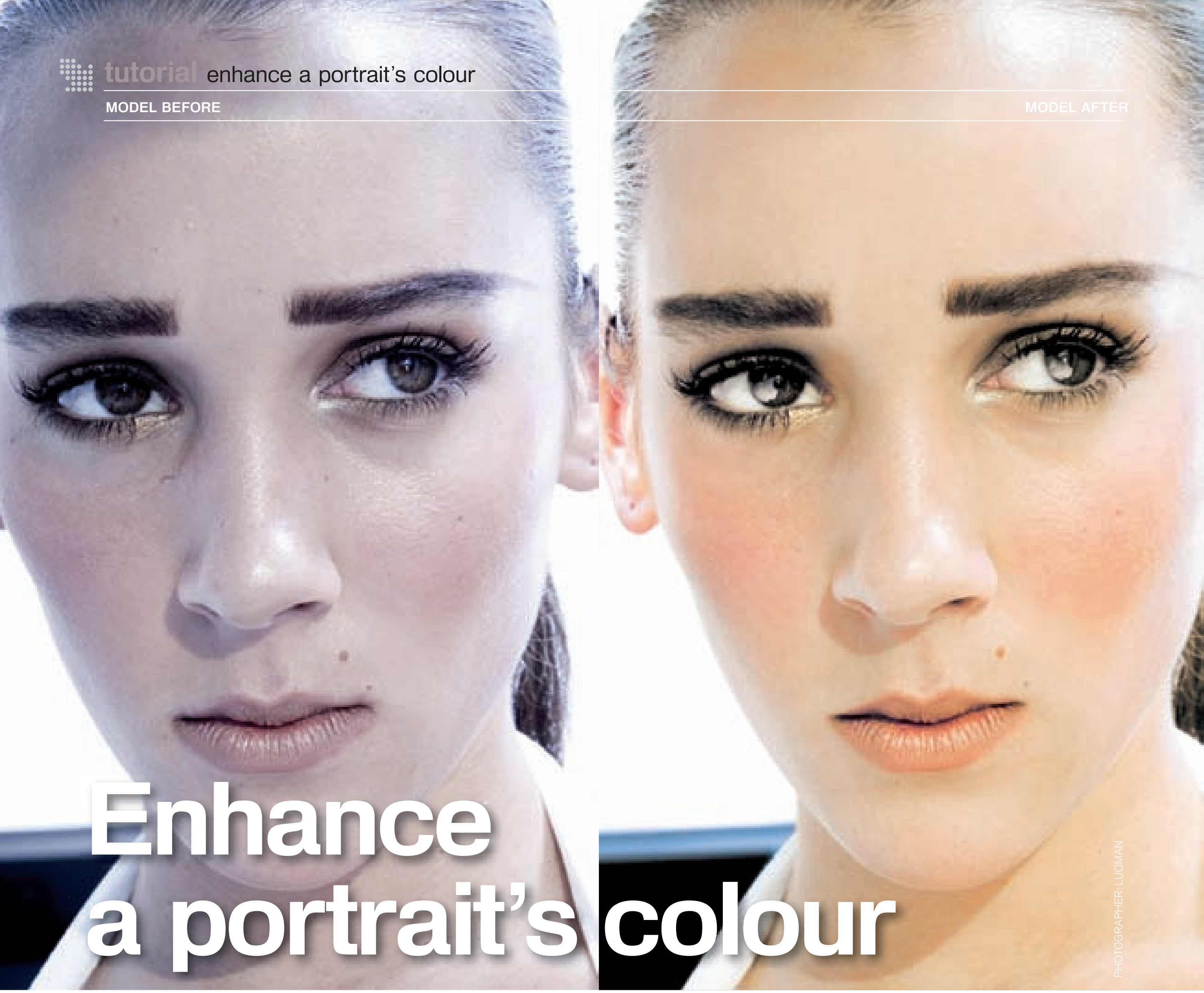
02 Add the noise Select Filter>Noise>Add Noise to bring up the dialog box. Each image is different, and so is the desired effect. For this harbour scene we wanted to achieve a fairly subtle film grain effect. We picked Uniform as the Distribution type and set the Amount to 14%. For a more dramatic effect it is best to choose Gaussian.



Tip

Handle with extra care

Use all of the Noise filters with caution. The Median filter in particular can drastically transform the appearance of your photo.



PHOTOGRAPHER: LUOMAN

Enhance a portrait's colour

By isolating the different colour channels in Photoshop, you can boost tone in washed-out photos and bring them to life

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1 hour

YOUR EXPERT
Simon Danaher

ON THE CD
Original image

In this tutorial we'll look at colour correction and retouching using some of Photoshop's advanced colour tools and option. As well as colour correcting a photo for print, we'll also show how to add in parts of an image that are missing, remove shadows and add a bit of identity to the image. Over the course of these pages you will learn how to use layers to maximum effect, work with blending modes and use the colour correction tools.

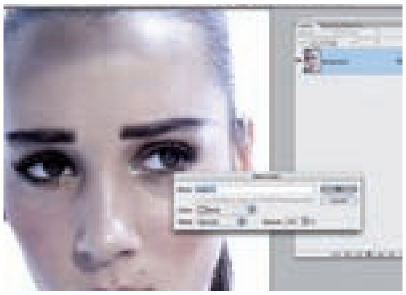
One of the things we will be doing here is getting grips with Photoshop's CMYK mode and editing the colour channels to get the desired skin tone. You could go for a different look entirely using the same tools, and adjust the channels to create a warmer, cooler, blown-out or more saturated look. In recent versions of Photoshop it's been easier to make adjustments to the channels by using the Channel Mixer. This is a seriously powerful correction tool that works best on CMYK images. The great thing about it is that it can be added as an adjustment layer allowing you to make non-destructive edits to the colours channels. Layer Styles is another feature common to all layers, which adds yet another level of control when adjusting images. The blending sliders in the Layer Options panel allow you to restrict the effect of a layer/adjustment layer to certain regions of the tonal spectrum.

This tutorial is pretty advanced, but even if you don't follow all of it there are still plenty of tips on improving portraits that can be used whatever your skill level.

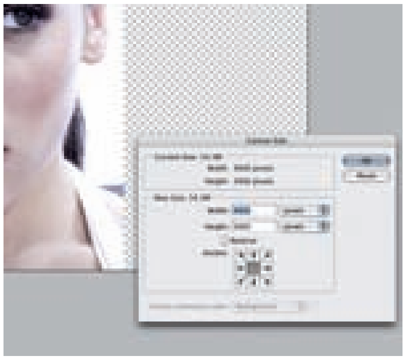
WORKS WITH | PHOTOSHOP CS AND ABOVE

GET THE IMAGE READY

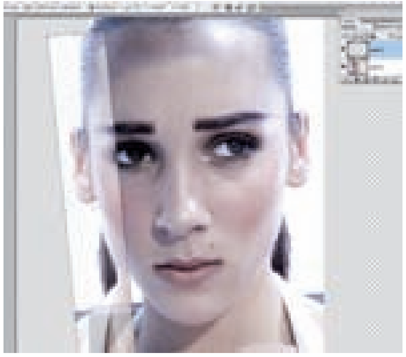
Prepare the canvas for editing



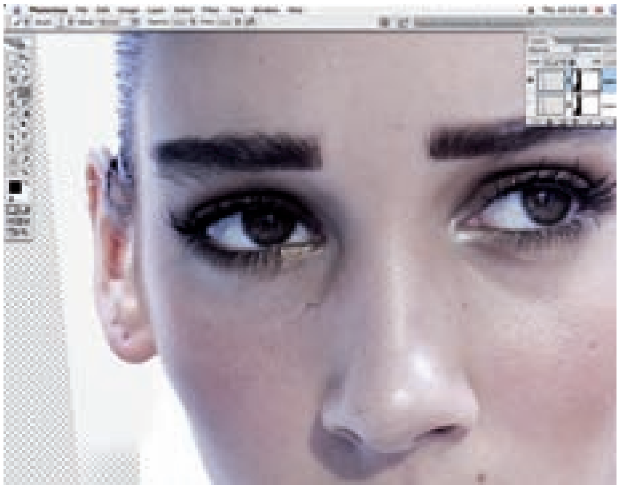
01 **Canvas size** Here's the image that we will be working with. It's a very nicely photographed portrait shot that needs only minor retouching work, but we'll go to town on it in this tutorial. The first step is to resize the canvas to give the image the 4:3 aspect ratio of a computer screen. First the background layer is double-clicked to convert it to a floating layer.



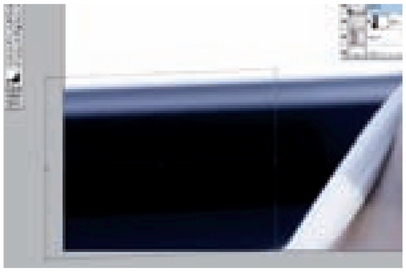
02 **Resize the canvas** Using Image> Canvas Size we'll resize the width of the canvas to 4000 pixels x 3000 pixels. The image on the CD is at a lower resolution than this so you need to set the canvas width to 1365 pixels.



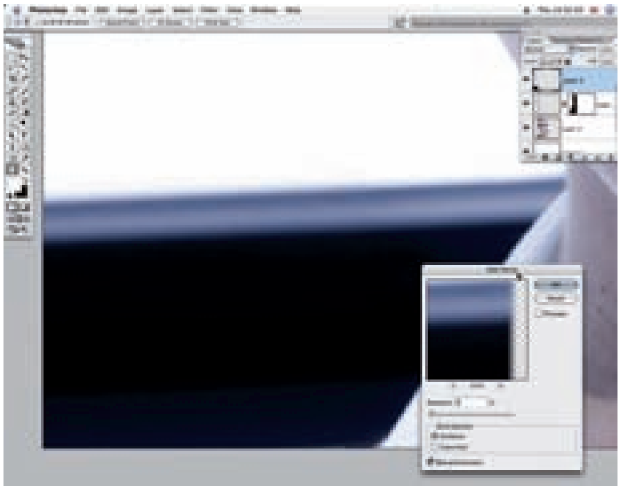
03 **Make a new ear** Make a selection and then copy and paste the right ear to the left side. Reduce the Opacity slightly to make it easier to align and use the Free Transform tool to position the ear perfectly.



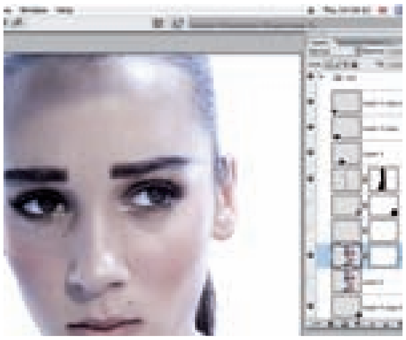
04 **Blend the ear** To make the ear layer blend into the main image, use Levels to match the skin tones. You can also use a layer mask and a soft brush to merge things. Finally the Liquify tool is used to just tweak the shape of the ear to account for perspective effects. We've also cloned out the earring with the Clone tool.



05 **Fill in the background** The rest is just filling in what's left of the background, which is mainly by using a layer filled with white as a background. Making a selection of the very end section with the dark band to the lower left. Paste to a new layer and then stretch out using the Free Transform tool. Hold down Option (PC users hold down Alt) as you drag the left side handle to slant the selection and make it follow on from the image.



06 **Add some noise** For the sake of completeness the stretched layer is blurred, to remove the stretched noise, and then new noise is added using Monochromatic Uniform Noise in the Noise filter set to 3.



07 **Make a new set** No doubt you have quite a few layers now, so group them together into a new Layer Set and move as one to a better composition. The blue strip to the left is easily extended to fill the image by duplicating the layer a few times.

Mac Creative

This tutorial came from our sister magazine, *Mac Creative*. Issue 6 is on sale now.

Photo credit

The photo was kindly supplied by New York photographer Luqman (**luqman@luzzine.com**). More of his excellent work can be seen at **www.portfolios.com/luqmanfoto**.

Tool School

Heal the world

You can use the Spot Healing brush in different modes. Screen mode is particularly useful for retouching skin and can be used to remove shadows or to smooth and lighten darker areas such as under eyes etc.

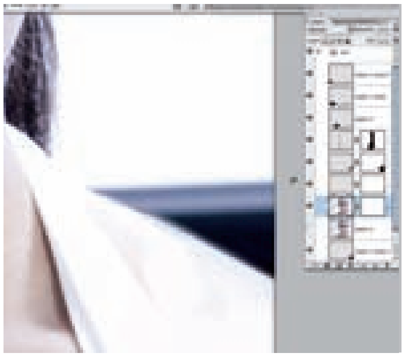
Tool School

All or none

The Channel Mixer's effects are very reactive and you won't necessarily get the results you are after by adjusting one channel alone. Changing the settings on one channel will often require changes in other channels to compensate for or maximize the result.

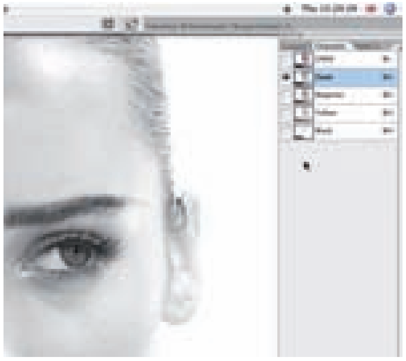
FILL IN THE GAPS

Making a good picture great

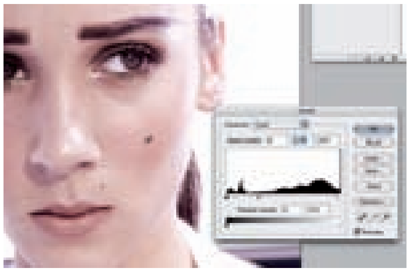


08 Make a new shoulder The shoulder is filled in using an edge stolen from the opposite side. It's better to use an edge from the image rather than painting it in with a brush because it tends to look more natural.

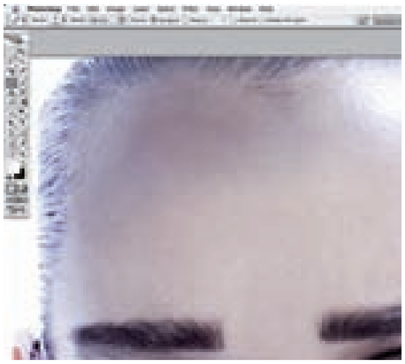
09 Start retouching the face With that done we can move on to retouching the face. Using the Spot Healing brush go over the face removing any obvious blemishes (such as the mark below the left eye). Use the Clone tool to clean up the skin around the lips. The Healing Brush will not work well here (unless you mask off the lip area first) so cloning is a better option.



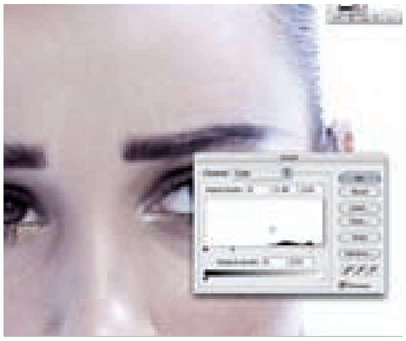
10 Work with channels The document is duplicated as a flattened version then converted to CMYK mode. You can now look at each of the colour channels in turn to see how they are contributing to the final image.



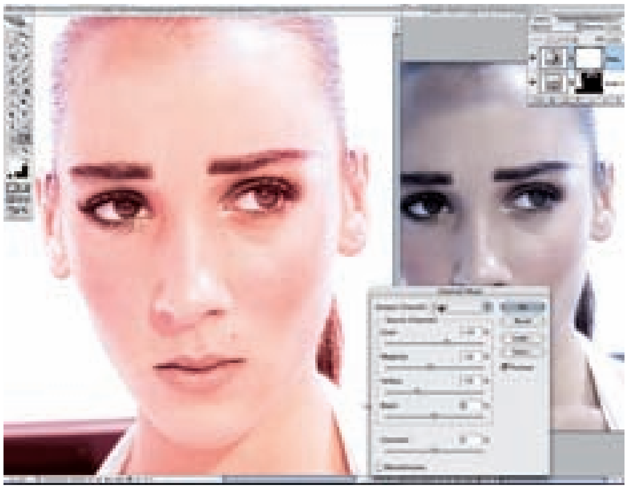
11 Mask off areas You could colour correct the image by editing the colour channels individually, but it would be a destructive edit. Levels is used here on the Cyan channel to warm up the image. Before editing colour we'll even up the lighting on the face using a Levels adjustment layer set to Screen Mode and a gradient layer mask applied to mask off the lighter side. Layer Opacity controls the lighting.



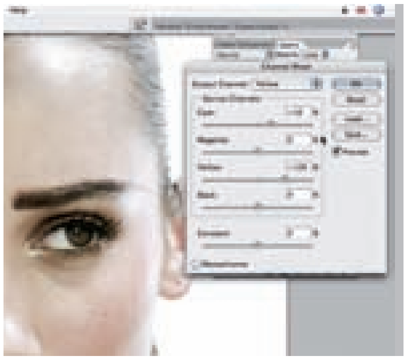
12 Forearmed is forewarned Next the shadow on the forehead needs to be fixed. Begin by using the Healing Brush to smooth the transition between the two areas of different colour and to reduce the highlight.



13 Match the colours A Levels adjustment layer set to Screen mode is used again with a layer mask to lighten the shadow on the forehead. Adjusting the gamma sliders of the Cyan, Magenta and Yellow channels in Levels allows you to match the colour.



14 Meet the Channel Mixer Next the power tool of colour correction; the Channel Mixer. Add it as a new adjustment layer. If you play with the sliders first you can get a feel for the effect. Watch out; it's very easy to make a mess.



15 Target the tint Reset the sliders after your play. The image has a blueish purple tint so we can neutralize that quickly by going to the Yellow channel and adding some of the Cyan plate to it (50%).

Tool School

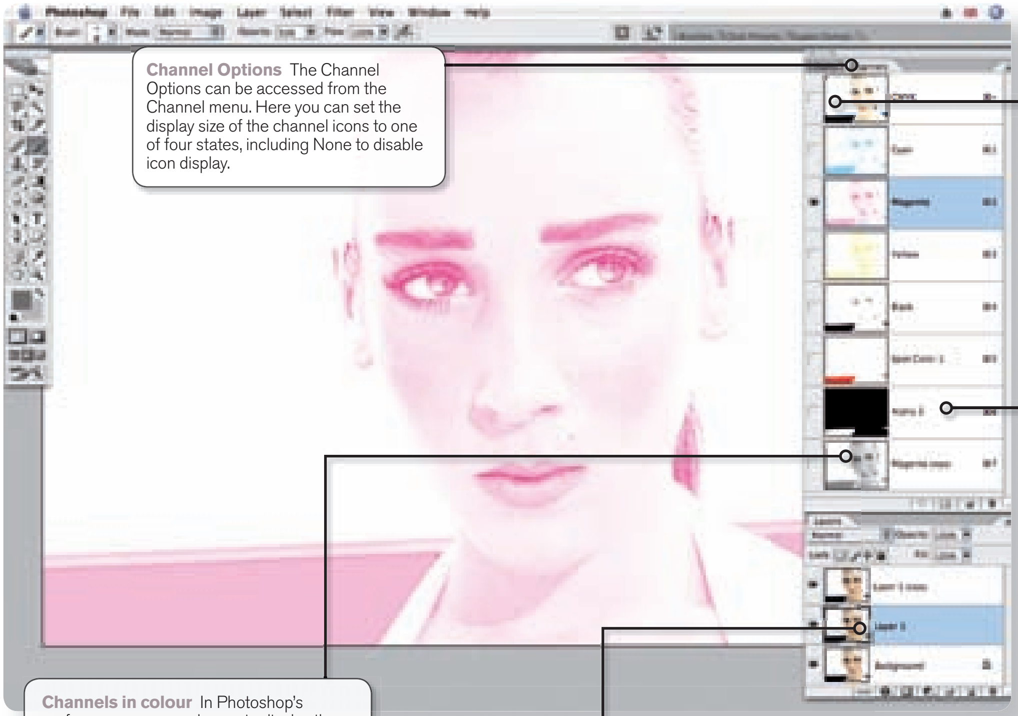
Modes

There are quick and easy ways to get certain looks using layer modes. A contrasty, film-look can be achieved on most photos by duplicating the image as a new layer and applying it in Overlay mode, adjusting the Opacity to control the amount of contrast.

Colour Channels Palette

The professional way to alter colour

The colour channels are located in the Channels palette along with any alpha channels. You can view these channels to keep a check on how the colour correction is going.



Channel Options The Channel Options can be accessed from the Channel menu. Here you can set the display size of the channel icons to one of four states, including None to disable icon display.

Channel icon Like the Layers palette the Channels palette has icons displaying each layer's contents. They can be viewed individually by clicking on them, or by turning off the visibility of the other channels.

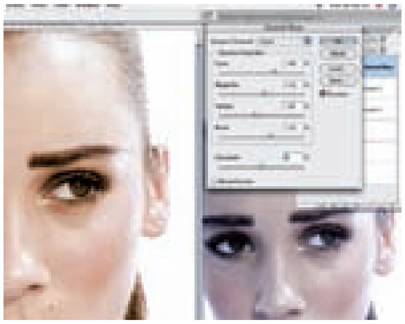
Saving channels Channels can be duplicated and saved as an alpha channel. This allows you to save a copy of the channel before you make any destructive edits to it. Reinstating the channels is simply a matter of copying and pasting the contents of the saved alpha over the top of the edited one.

Channels in colour In Photoshop's preferences you can choose to display the channels in colour or in grayscale. In colour mode each channel is the colour of the ink it represents showing how that colour will actually print. It can be hard to see highlight details clearly though, so grayscale gives you a better view.

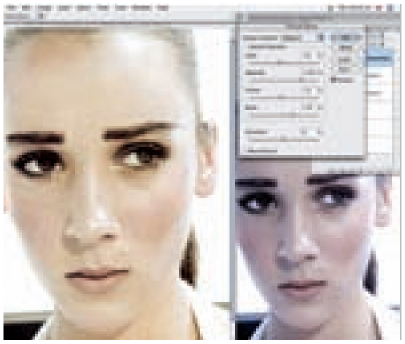
Selected layer It's important to remember that when editing channels, you select the correct layer in the Layers palette first. Any edits to the channels will affect only the selected layer – not all layers in a composite document.

COLOUR THE FACE

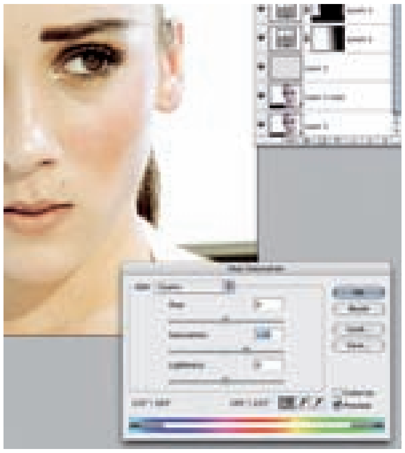
Remember to compensate



16 Give the girl some glow To give a real glow to the skin we can hack the cyan and magenta channels. First In Cyan mode we reduce the Cyan and Yellow sliders and boost the Magenta to about 12% and black to 42%.



17 Warm it up In Magenta mode, to compensate we again cut Cyan and Yellow and boost the black. This creates a very warm, bright skin tone that's even, though a little washed out.



18 Red marks the spot Using a Hue/Saturation adjustment layer we can boost the overall saturation of the reds to bring out the cheeks, but also boost the cyan channel too; this adds a contrast to the reds.

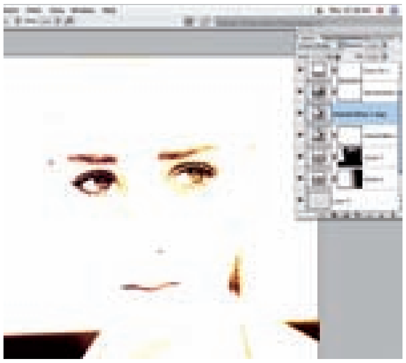
Tool School

Working with the Channel Mixer

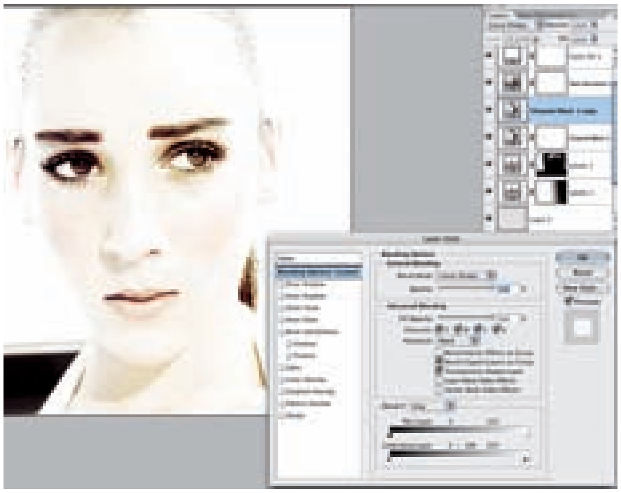
The Channel Mixer lets you move tones from the different colour channels (also known as plates) into other ones. For instance if you have an image with a poor black plate you can combine tones from the other channels to synthesize one. The pull-down menu at the top of the panel tells you which channel you are adjusting, while the sliders lets you move tones FROM their respective channels to the active channel. Tones can be subtracted as well as added, so negative slider values means you are subtracting that channel from the active one.

KNOW YOUR LIMITS

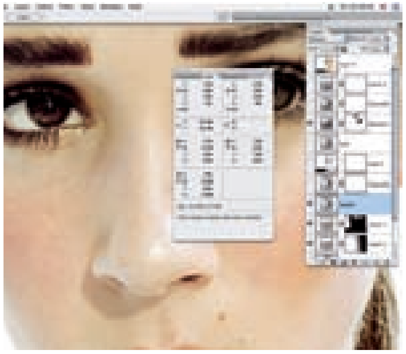
How to get perfect colour management



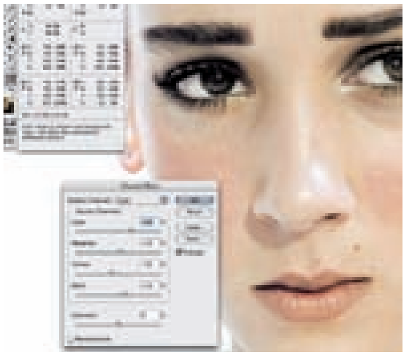
19 What to avoid Before moving on, let's look at how far you can push the colour tools in Photoshop. Here we've duplicated the Channel Mixer adjustment layer and set it to Linear Dodge mode. Not great.



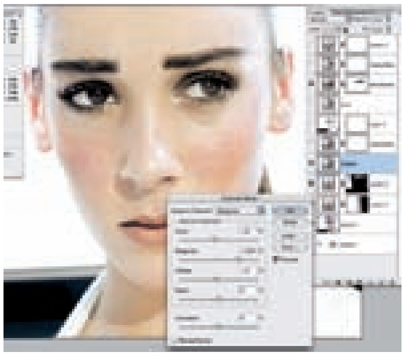
20 Fix the problem However in the Layer Styles Blending Modes: Custom options, if you Option-drag (PC users Alt-drag) the underlying Layer's black point slider to split it you reclaim the dynamic range leaving detail in the shadows and focusing attention on the eyes.



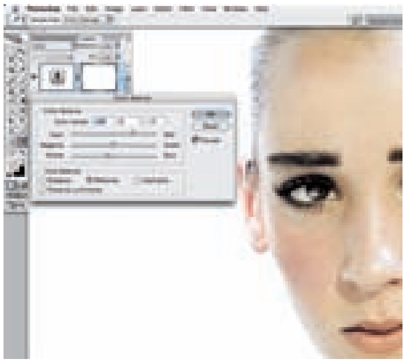
21 Keep an eye on the values Whatever look or effect you're after, you can be more confident of the printed results by checking the colour values with the Info panel and Eye Dropper tool. Here three different black samples are taken.



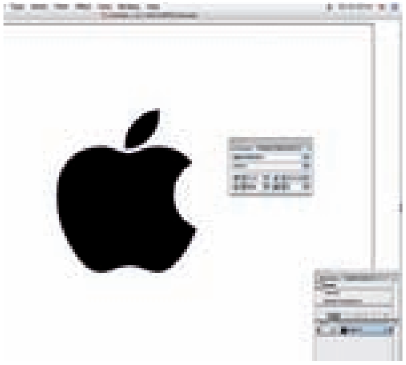
22 Work the black A typical 'rich black' has values of around C60, M50, Y50 and K100. Re-edit the Channel Mixer while watching the Info palette to make sure that the shadows are neutral (if that's what you want).



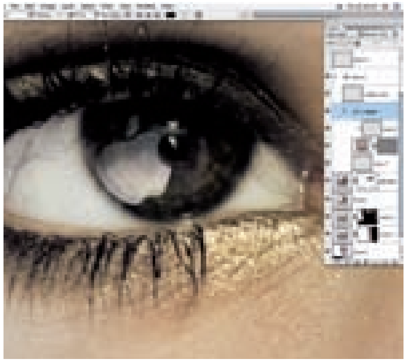
23 Target the magenta Our image has too much Magenta in the shadows so the black slider is pulled back in Magenta mode to redress the balance. The back is pretty close to those rich black values.



24 Clever adjustments Another useful tool is the Colour Balance adjustment layer. Here we've used it to boost some Midrange redness. To compensate the Shadows are pushed to Cyan to keen the blacks neutral.



25 Apple in the eye You can have some fun with the eyes. We've added an apple for all you Mac lovers out there. Select an Apple font (such as Apple Chancery or Geneva) and then type Alt-Shift-K.



26 Fade into the iris A gradient layer above fades the logo slightly and grouped in a Layer Set in Hard Light mode the apple is positioned in the eye. The Set is duplicated and moved to the other eye as well.

NEXT MONTH | MORE PHOTO-EDITING TIPS

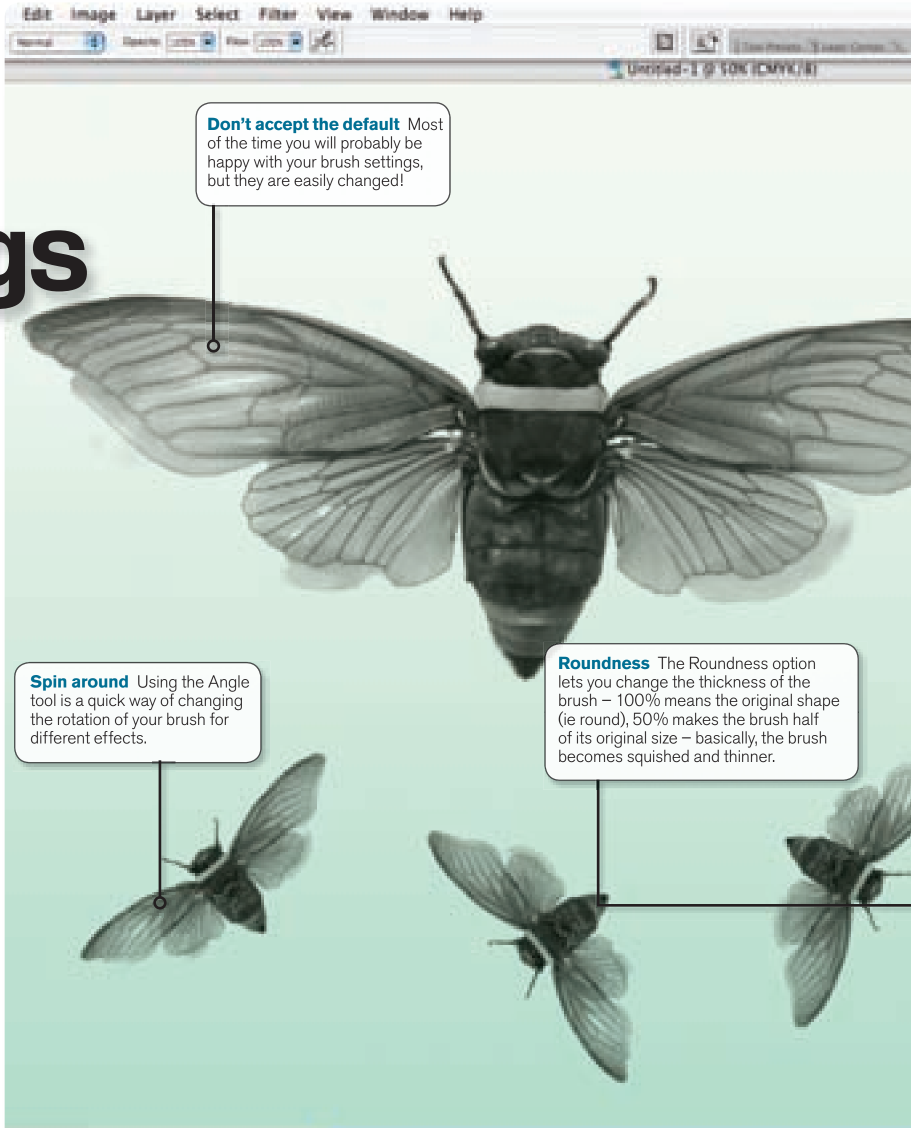
eMag™

BRUSHES

Brush Tip Shape settings

Experimenting with the Brush Tip Shape settings is the way to go in order to make your brushes more unique

Whether you're content with using the default Photoshop brushes or are using brushes made by other people, you might feel that once a brush has been created, there's not much you can change. Sure, you could go back to the drawing board and set about re-creating the brush, but if you're not the original creator and have no desire to produce your own brushes, this isn't really an option. The good news is that brushes are never completely set in stone, and the Brush Tip Shape settings area of the Brushes palette offers you quite a big playground to alter the appearance of a brush. With just a few small settings, it lets you easily transform and distort your brushes in several ways (with a few quick clicks the brush can look entirely different and can be used in more ways than you had originally thought). The best thing about the settings is that they're incredibly easy to use and can give that extra dimension you seek in order to create original graphics. In short, the settings can save you quite a lot of time, whether you thought you had to re-create the brush in a certain way or whether you thought you had to embark on a big search for a new brush. We've used a brush of an insect – you can find it on this issue's disc – to illustrate just how flexible these settings are. Don't forget, however, that there's never a wrong way to do anything in Photoshop – everything is correct as long as it leads you to what you want to make!



Don't accept the default Most of the time you will probably be happy with your brush settings, but they are easily changed!

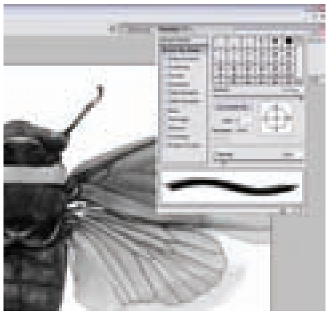
Spin around Using the Angle tool is a quick way of changing the rotation of your brush for different effects.

Roundness The Roundness option lets you change the thickness of the brush – 100% means the original shape (ie round), 50% makes the brush half of its original size – basically, the brush becomes squished and thinner.

Choose the diameter

Quality comes first

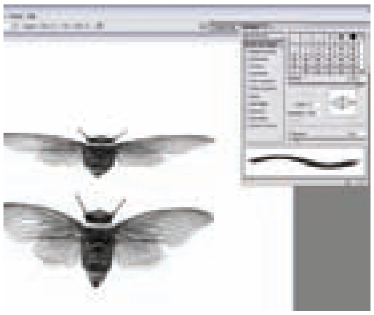
The Diameter slider alters the size of the brush. It's always tempting to try and go higher than the original brush, just to see what kind of effect it will produce. You might get away with it, but you also run the risk of your brush pixellating. Make sure that you stick to good quality brushes or that you remain disciplined and keep the size reasonable.



When to use roundness

Don't overdo it

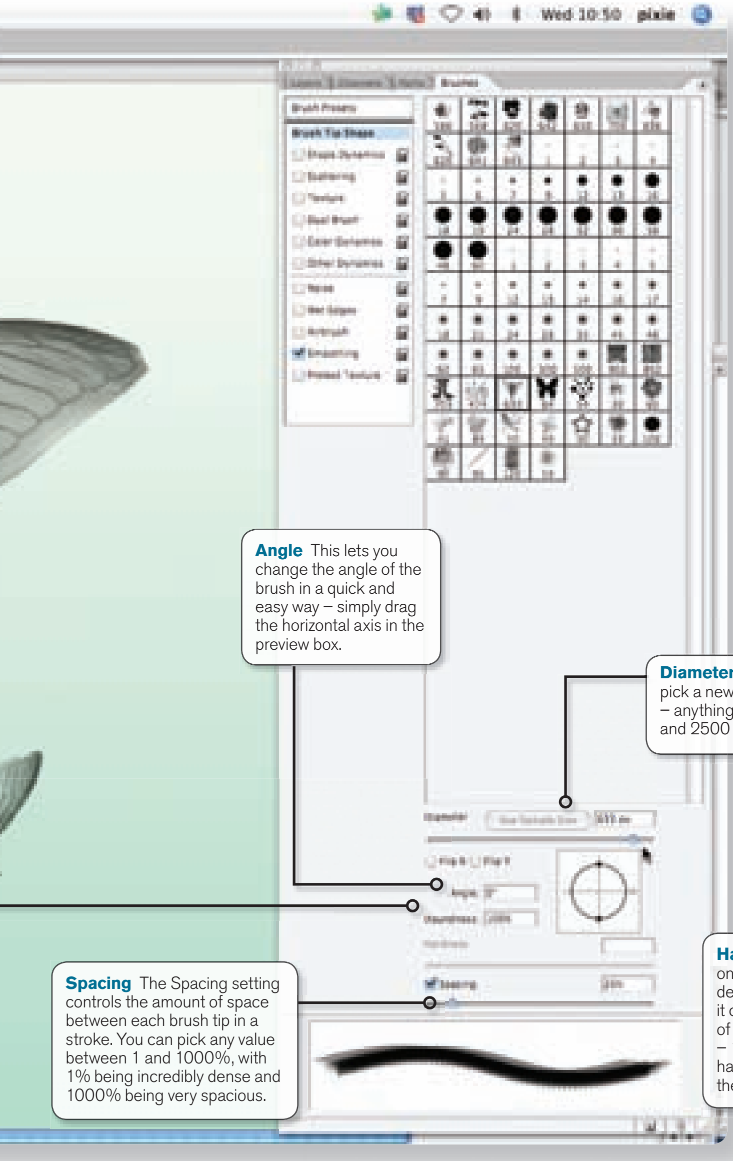
The Roundess setting is a lot of fun to play around with, but it's another case of knowing when to stop! You've probably noticed that the Roundness setting basically reduces the size of the brush – it squishes it. This can work very well with certain brushes, but with brushes that show a lot of detail (such as the example brush used here) it's less useful. Unless you're specifically going for the squished bug effect, the Roundness setting should be used sparingly.



Tip

Default

If you're unhappy about the Diameter that you picked, click the Use Sample Size button to return the brush to its original size. All other settings will remain as they are.



Angle This lets you change the angle of the brush in a quick and easy way – simply drag the horizontal axis in the preview box.

Diameter This lets you pick a new size for the brush – anything between 1 pixel and 2500 pixels goes.

Spacing The Spacing setting controls the amount of space between each brush tip in a stroke. You can pick any value between 1 and 1000%, with 1% being incredibly dense and 1000% being very spacious.

Hardness This setting only works for the round default Photoshop brushes, it controls the hardness of the centre of the brush – 100% means complete hardness, 0% means only the centre is hard.

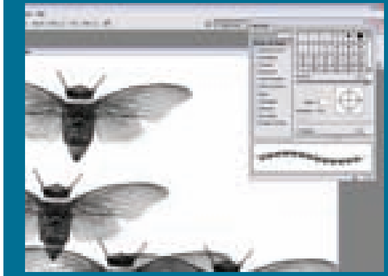
Tip

Try new things

Experimentation is the key word when using the Brush Tip Shape settings. All of the settings used together at different values can have incredibly different outcomes; so don't be afraid to try out even the most outrageous values. You might just learn something new.

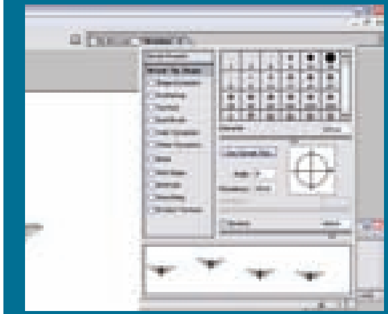
Use the Spacing setting to create a border

The Spacing setting can come in handy for all kinds of uses – the first one that pops up is to use it to add a border to your image.



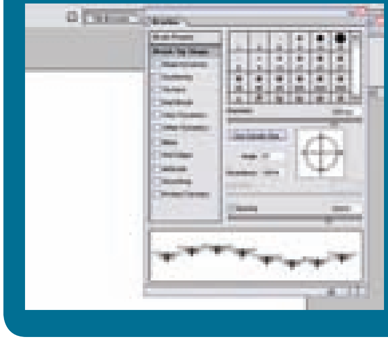
01 Pick a value

The default Spacing value is 25% but goes up to 1000%. The higher the setting, the more space will appear between brush tips. A value of around 200% will help you create a border with enough space.



02 Combine with Diameter

The Diameter and Spacing settings work together. Make sure that the values of both settings never conflict with each other, otherwise you risk making a mess.

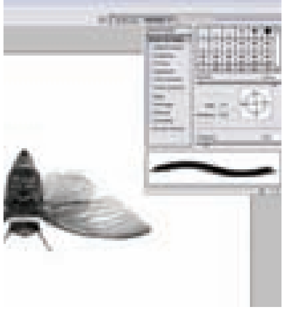


03 Horizontal or vertical?

This has everything to do with your personal preference – a border can be placed any way, to the right or to the bottom or even right in the middle of the image. It's entirely up to you.

Spin it around

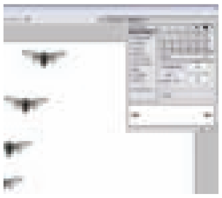
Change the angle



Of all the settings, the Angle setting might be the most interesting, useful and timesaving. Instead of having to re-create a brush in a certain angle, you can just move the horizontal axis to whichever direction you wish it to point. You can even spin the brush completely upside down. Alternately you can enter a degree in the box, which is located right to the left of the preview box.

Enable?

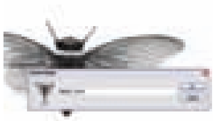
Easy spacing



An interesting effect can be obtained by disabling the Spacing setting. Instead of entering a value, you control the amount of spacing by moving your cursor very fast or very slow. A fast movement creates more space between brush tips; a slow movement does the exact opposite. Some time and practice is needed before the correct amount of space that you wish to have is found, but it can be very rewarding and quite a lot of fun.

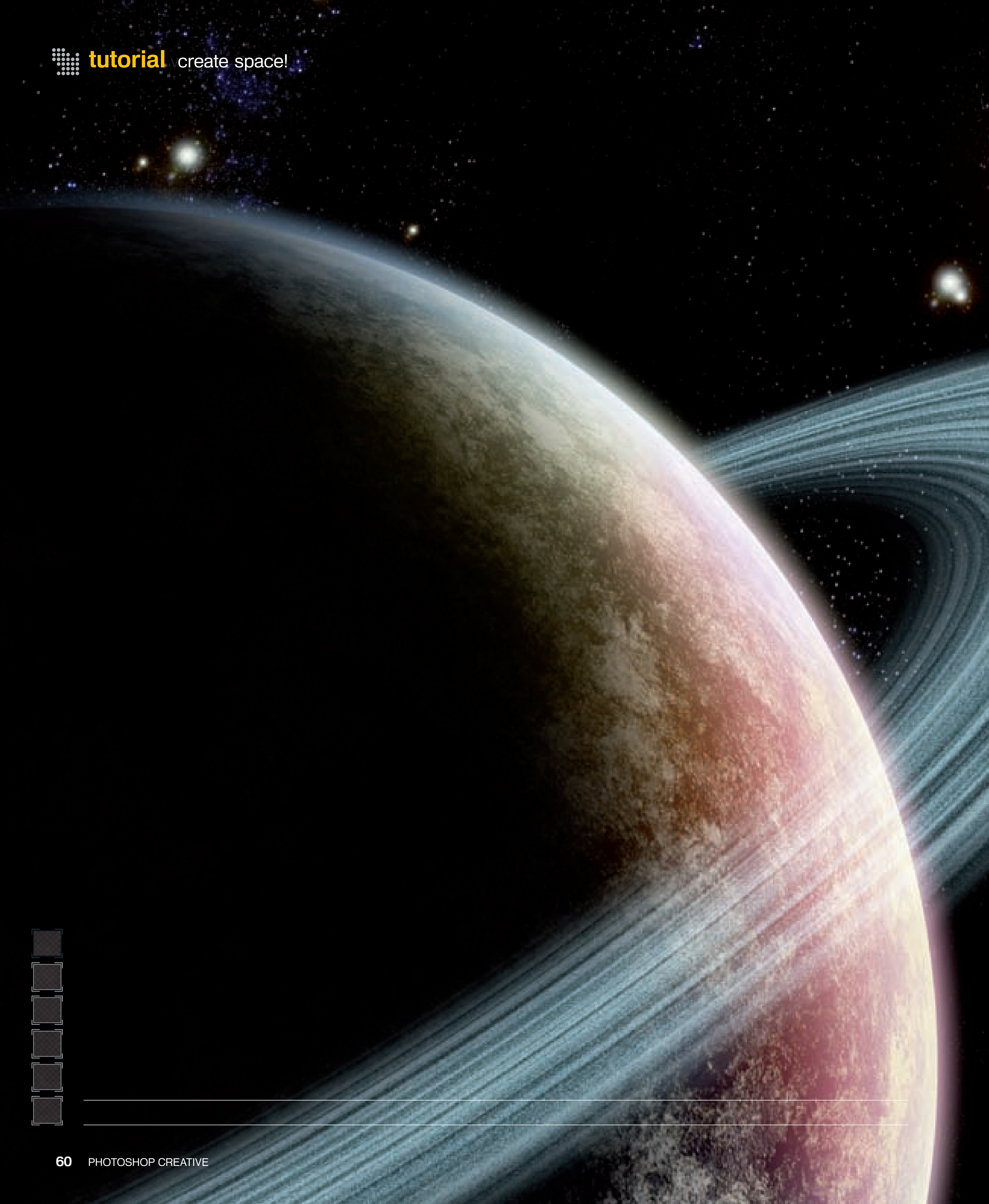
Create a new tip

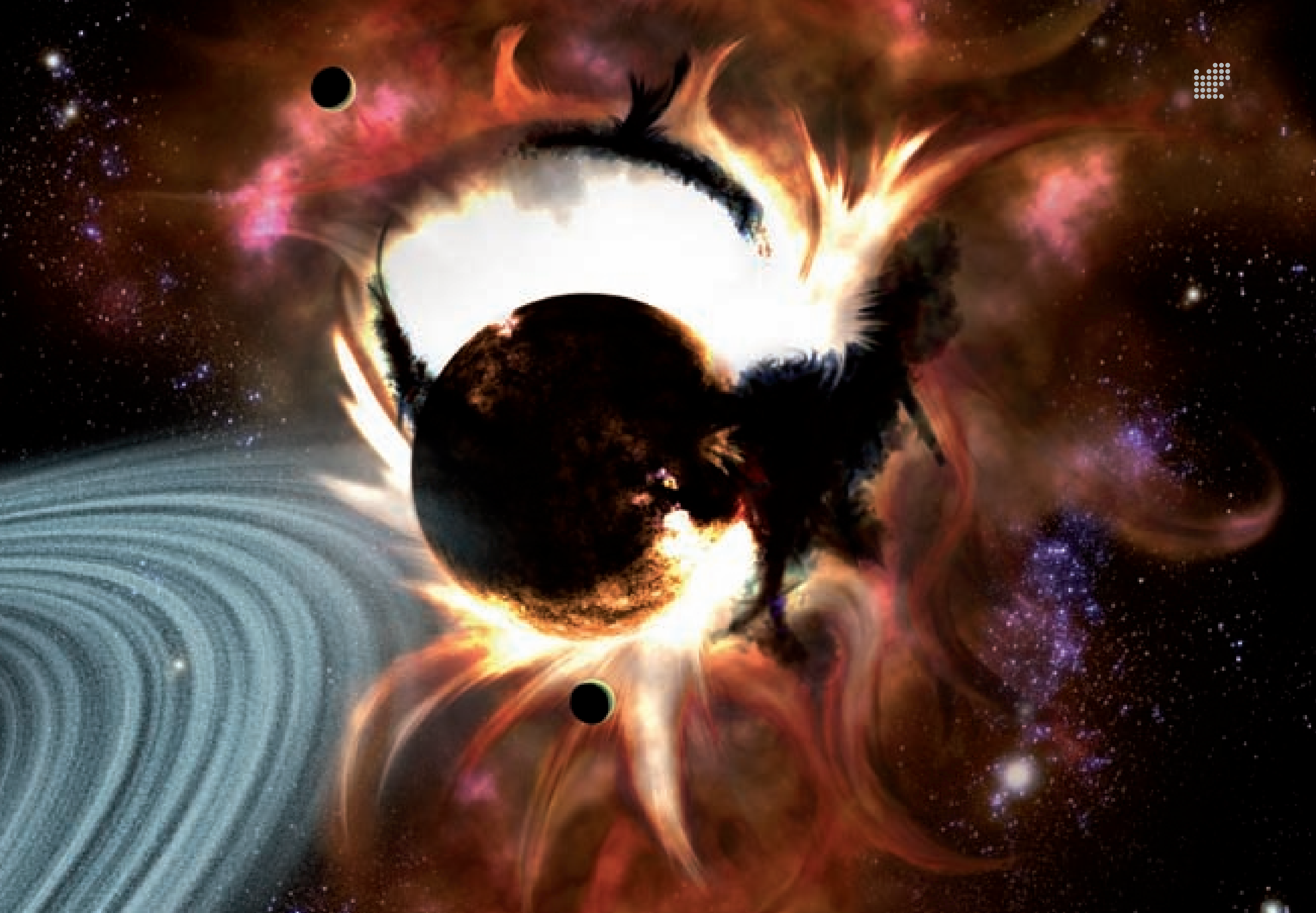
Make a new brush



If you want to have absolute control over what you're working with, select a part of an image with the Rectangle marquee tool to make a custom brush. It works better if the shape appears on a solid white background and basically anything can be used. Then choose Edit and Define Brush. Give the brush a name and click OK. Use any of the settings to further customise the brush, but remember to define the brush again if you wish to keep any of the changed settings otherwise the brush will return to its original state.

NEXT MONTH | DISCOVER WHAT THE BRUSH SHAPE DYNAMICS SETTINGS DO





Create space!

PART ONE: Stars and planets

Begun these Clone tool wars have. Discover how to make stars, worlds and more without ever having to leave Photoshop

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
You're looking 5 hours

YOUR EXPERT
Ross Andrews

This was possibly the most fun we've had in Photoshop for years. Not because we've been getting bored of Adobe's master app, you understand, but just because creating cosmic artwork is something the *Photoshop Creative* team have been dying to get their teeth into for ages.

Inspired by the work of Greg Martin (**www.artofgregmartin.com**) we spent a great deal of time researching the best ways to bring stellar beauty straight to your screen without having to resort to 3D applications to render worlds or star fields. The plan was to make use of Photoshop's filters, shortcuts and tricks wherever possible.

For the most part the techniques in this tutorial are not only deceptively simple; they are also flexible. Once you've followed the individual parts through and understand how they work we urge you to revisit steps and experiment with settings – after all, you're trying to create, not re-create worlds, and with these techniques anyone can play god.

Creating worlds takes a long time, and many of the results shown here get better the more you play with them – this is especially true in the case of the starfield cloning and planet texturing. With that in mind we've split the tutorial up into two – this issue concentrates on the planets and star field, and next issue we'll reveal how to create the fiery nebula.

PHOTOSHOP 7.0 AND ABOVE | **WORKS WITH**

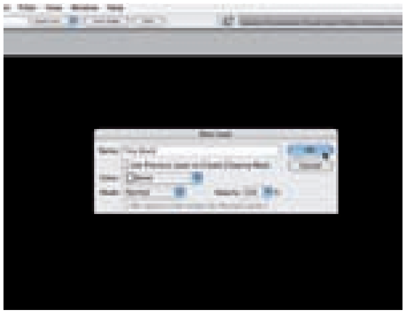
STARRY STARRY NIGHT

Create the star field

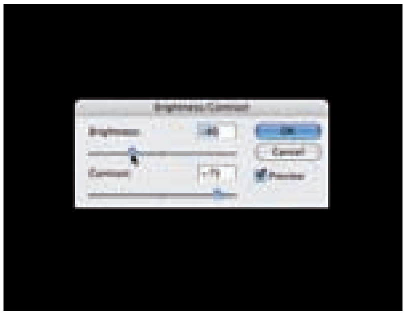
Tool School

Noisy zooming

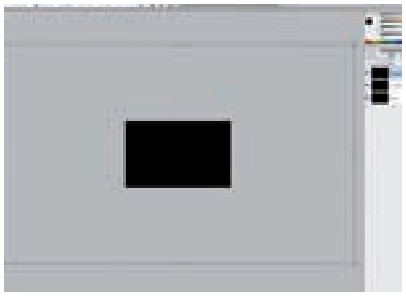
If you apply the Add Noise filter in step two and it seems to produce no result outside of the filter's preview, try changing the zoom level on the document outside the Add Noise dialog. At some zoom levels the noise interferes with the display pixels and disappears – change the magnification and it pops right back.



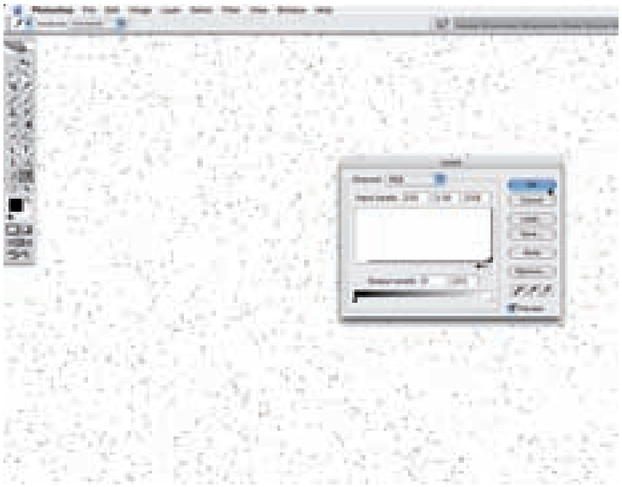
01 Creating space Your first step is to create a star field for the background. Unsurprisingly this will start as a solid black document. Make the canvas larger than you need, and at a higher resolution – this allows you greater detail in the next few steps. Create a new layer called 'Tiny Stars' and fill it with black as well.



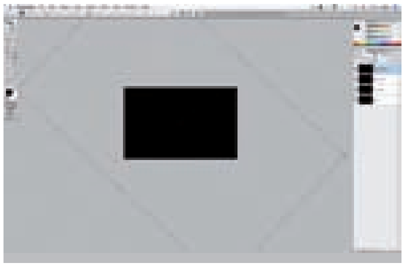
02 Get noisy Go to Filter>Noise>Add Noise. Tick the Gaussian and Monochromatic settings and select a setting of around 10%. The effect will be subtle so punch it up a little, and add variety to the point size by using Image> Adjustments>Brightness/Contrast to decrease the Brightness to -40 but boost the Contrast by 75.



03 Twinkle little star Duplicate the Tiny Stars layer and rename it 'Bigger Stars'. Repeat the Brightness/Contrast command but take the Brightness down to -100. Boost the Contrast by about 60. This will bring out stronger, but fewer, points of light. Use the Scale tool to increase the size of the layer to between two and three times bigger than the document canvas size.



04 It's all white Invert the Bigger Stars layer by choosing Image> Adjustments>Invert. This will make it white with black dots; enhance this effect by Choosing Image> Adjustments>Levels and typing 230, 1.00, 250 into the three Input levels boxes. Hit OK and then invert the layer again to revert it back to white dots on a black background.

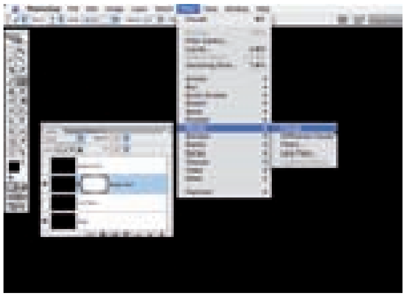


05 Gonna be a big star Choose Edit>Free Transform and scale the Bigger Stars layer back to around the same size as the canvas. Hold the cursor outside the transformation box and click and drag to rotate the layer 180 degrees. Set the layer mode to Screen. Duplicate this layer and rename it Biggest Stars, set the layer mode to Screen and use Free Transform to rotate it 30 degrees and scale it up about 150%.

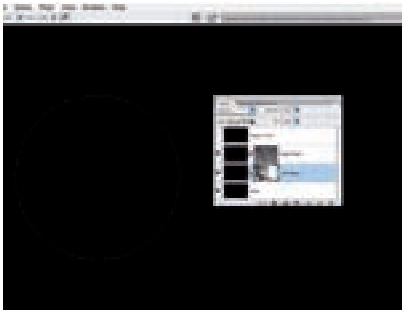
Expert Tip

The masked hero of space

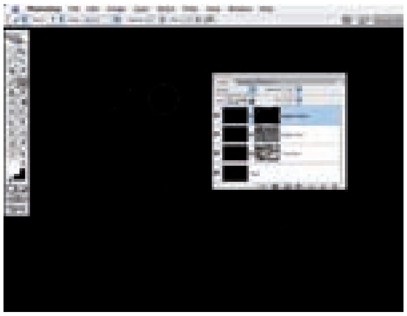
This tutorial makes heavy use of layer masks, and you may be wondering why they're used when the Eraser tool might very well do. The answer is that layer masks allow far more flexibility. Should you change you mind about something you've deleted you can go back to the mask and use a white brush to paint the element back in. You can also use filters on them for creative results; see step six.



06 Cloudy sky With only the Bigger Stars and background layers visible, and the Bigger Stars layer active, click on the Add Layer Mask button at the bottom of the Layer palette. Click on the Layer Mask thumbnail that appears and with black and white as the foreground and background colours, choose Filter>Render>Clouds. This will produce a mask that hides some of your stars.



07 Detail by hand The Clouds mask leaves a pattern. Disrupt this by choosing a large, soft black brush, set to a 30% opacity, and remove more of the stars by painting black areas onto the Layer Mask. Repeat the process on the Tiny Stars layer, but begin painting directly onto the layer mask. Build up interesting star clusters and shapes.

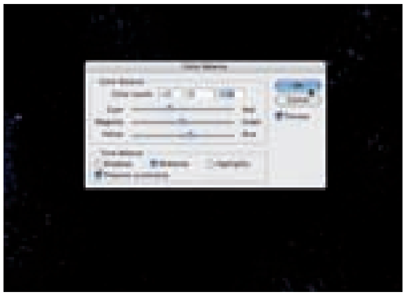


08 Stargazing Switch to the Biggest Stars layer and repeat the cloudless layer mask technique; but this time add fewer, but very bright stars in small tight clusters. The trick is to imagine you're adding in the constellations. The final result is the basis of your star field, so commit to it by flattening the image.

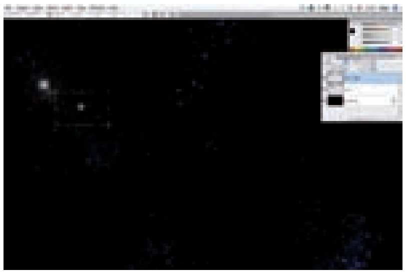
NOTES | IF YOU'RE YET TO MASTER LAYER MASKS, SEE OUR SPECIAL GUIDE IN ISSUE 3

STAR WARS

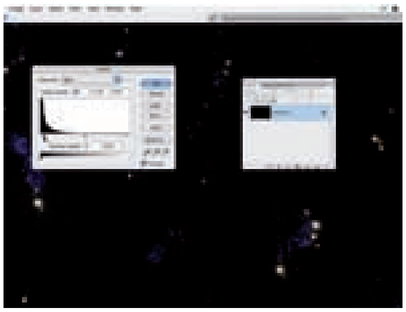
You can never have too many stars



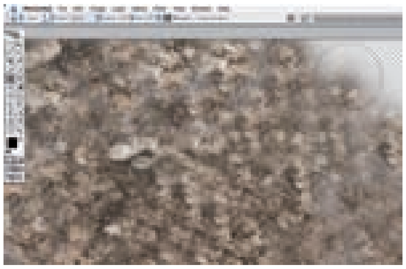
09 Attack of the clone Add some texture by switching to a large, soft Clone tool, set to Screen mode and clone in more stars. Try and build up interesting, dusty sprays of stars. To add an ethereal glow, duplicate your layer, and set the copy to Linear Dodge. Choose Filter>Blur>Gaussian Blur and run it at about 10 pixels. Colour your glow layer using Image>Adjustments>Color Balance.



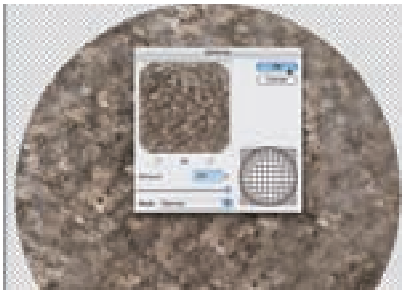
10 Tiny flares Create a new layer and fill it with black. Choose Filter>Render>Lens Flare and apply a 50% 105mm Prime flare. Set your flare layer's mode to Screen and then use the Free Transform tool to scale the flare down. Use the Eraser tool to edit out any of the starburst effects if they bug you. Duplicate this starburst a few times over the image, each time scaling it and adjusting its opacity so it doesn't appear too uniform.



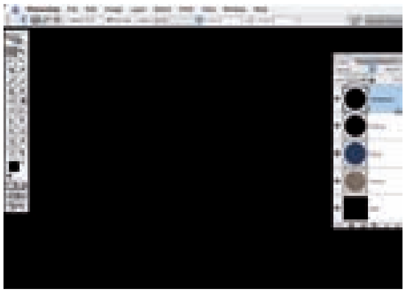
11 Punch it up Finally, to give your star field even more punch, flatten all the layers and then duplicate the background. Set the copy's layer mode to Linear Dodge and adjust the Opacity to taste. You may also want to give the blacks a little more depth by using Image>Adjustments>Levels and pulling the black arrow to the right a little.



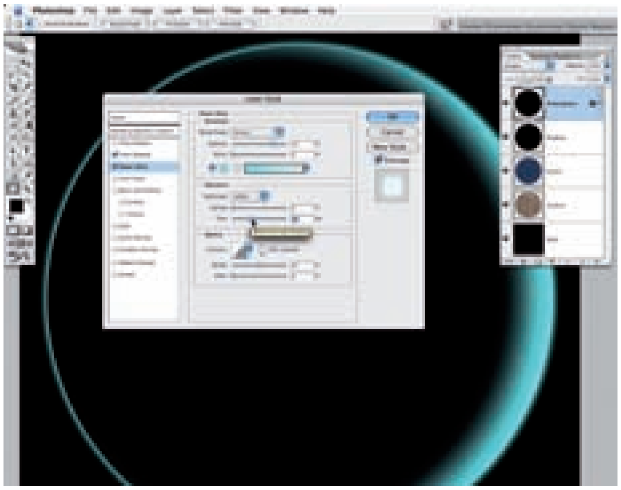
12 Genesis The world was created in seven steps – maybe more if we get carried away. Find yourself a stony texture (**www.mayang.com/textures/** is a great free resource or try the ones on the mag's CD), open in a new document and resize it to a planet size. Convert the background into a layer, and double your canvas size. Using a large, soft clone brush, click with the brush instead of the usual brush strokes.



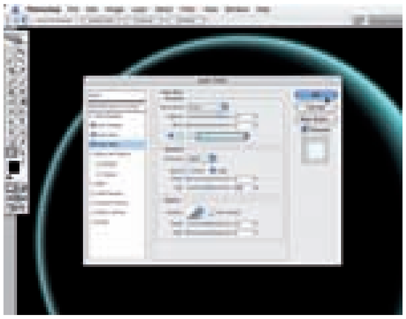
13 That's no moon Select the Elliptical Marquee tool and hold down the Shift key to create a perfectly circular selection. Copy this to a new layer. With the circular selection still active go to Filter>Distort>Spherize. Use a setting of 100%, and then repeat it for good measure! Now use Image>Image Size to resize your image back down to its original dimensions.



14 Stratus Quo Fill the background layer with black, and then create three layers above your texture. Command-click (Mac users) or Ctrl-click (PC users) the texture layer in the Layer palette to load it as a selection and then use that selection to create a dark blue disc on the first blank layer with two black discs above it. Name them 'Colour', 'Shading' and the top one 'Atmosphere'.



15 Let there be light Now you're ready to bring your planet to life. Select the Atmosphere layer and choose Layer>Layer Style>Inner Shadow. Set the mode to Screen, the colour to a light cyan and the Global Light angle to -10. Drag the Distance and Size sliders right up – depending on the size of your image, but don't hit OK just yet…



16 World a'glow Add an Outer Glow using the same cyan and a Screen blending mode. Drag the Size slider up to create a halo, then add an Inner Glow; again to a cyan screen. Increase the size of the glow. Hit OK and create a new layer below the Atmosphere. Switch back to the Atmosphere layer and use Layer>Merge Down.

Expert Tip

Make more planets

Once you have the general planet layer structure built up you can easily experiment with more textures by preparing them in the same way you did in steps 12 and 13 and then drag the texture into the layer stack. You can even combine layers from more than one texture for interesting effects.

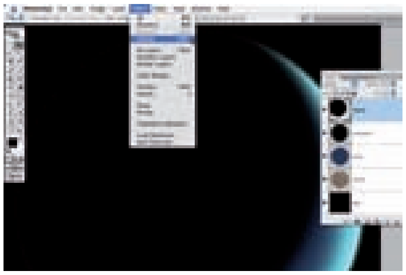
Tool School

Tip top twirling

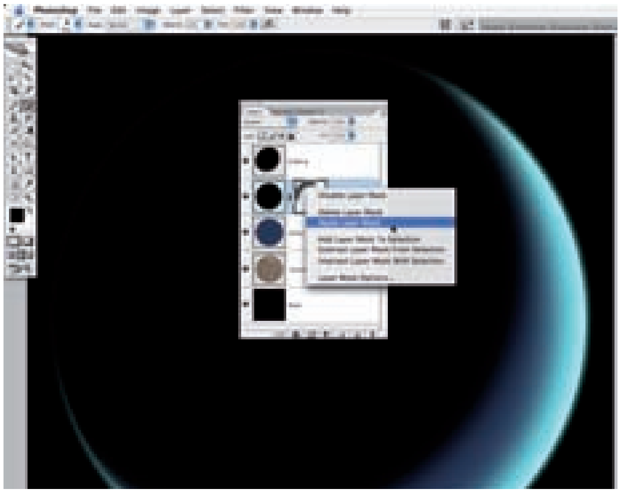
If your twirl in step 24 doesn't seem quite erm… 'twirly' enough, just repeat the filter until you get the result you are looking for. Many filters can benefit from repeat runnings, such as the Spherize filter you used earlier and the Difference Clouds filter you'll be using to make the nebula.

MAKING PLANETS

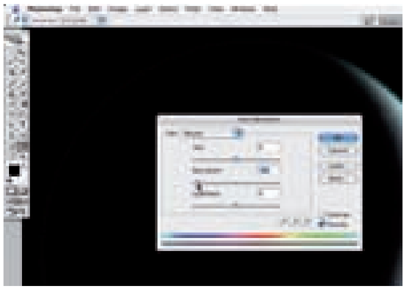
Spatter them about



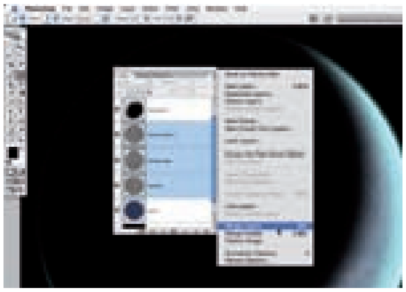
17 Eclipse Switch to the Shading layer and move it above the Atmosphere layer. Drag the disc up and to the right so that it masks the top-right third of the atmosphere glow. Go to Filter>Blur>Gaussian Blur and apply a 95 pixel blur to the circle. With the shading layer still active, load the texture shape selection again (same technique as in step 14), choose Select>Inverse and then hit Delete to remove the surplus parts of the shading shape.



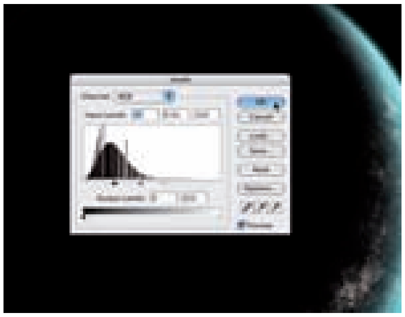
18 Mask the atmosphere Add a layer mask to the Atmosphere layer and use a soft black brush at a low (10-20%) opacity to gently remove most of the remaining glow on the top-right side of the planet. When you're done, Control- (Mac) or right- (PC) click the Layer Mask thumbnail and choose Apply Layer Mask. Drag the Texture layer above the Colour layer.



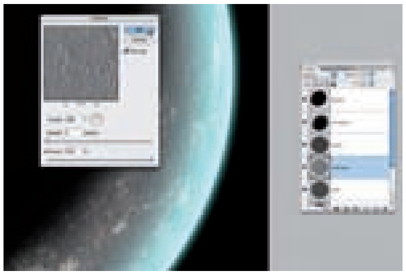
19 Forest moon Set the layer mode of the Texture layer to Screen and your planet will really start to come to life. You may want to decrease the saturation using Image>Adjustments>Hue/Saturation to bring some of the blue colour back. Reduce the opacity of this layer to 33% and then duplicate it twice, set both of these copies to Screen as well.



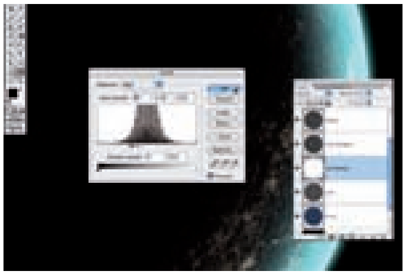
20 Tera-former Use the Free Transform tool to rotate each of these duplicate layers; the amount will depend on your texture, keep experimenting to find details you like the look of. When you're happy, merge the layers back together; keeping the result applied as Screen. You may then want to boost the contrast of the texture using Levels or Brightness/Contrast.



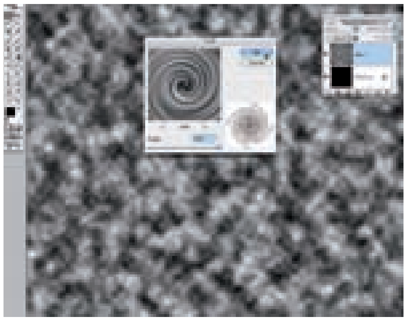
21 Weather man Duplicate your texture layer again and set it to screen. Select Image>Adjustments>Levels and pull both the black and white triangles toward the centre (in this case the Input Levels were 57, 0.91, 150; this will create a hard clouds effect). Use the Free Transform tool again to rotate this layer until it gives the best effect.



22 Give me relief Rename this layer 'Clouds' and the original texture layer 'Land'. Decrease the opacity of your Shading layer to 95 so that more of the textures show through. Duplicate the Land layer and apply Filter>Stylize>Emboss with a Angle of -15, Height of 1 and the Amount right up to 500%. Duplicate this embossed layer and call one 'Land Highlights' and the other 'Land Shadow'.



23 Leveller of worlds With the Land Highlights layer active, open Levels. Type 145, 1.00 and 210 into the Input Levels fields and hit OK. Switch to the Land Shadow layer and do the same, but using the numbers 87, 1.00 and 116. Set the Highlights layer to Linear Dodge at 50% Opacity and the Shadow layer to Multiply at 70%. You might need to boost the brightness of the Clouds layer at this point. Your planet is now finished.



24 Spin the ring No real planet is complete without rings, so make some. Create a new document, slightly bigger than your planet, and fill it with black. Create a new layer, and with black and white as your colours choose Filter>Render>Clouds. Open Filter>Distort>Twirl and apply it 999 degrees to give a spinning effect.

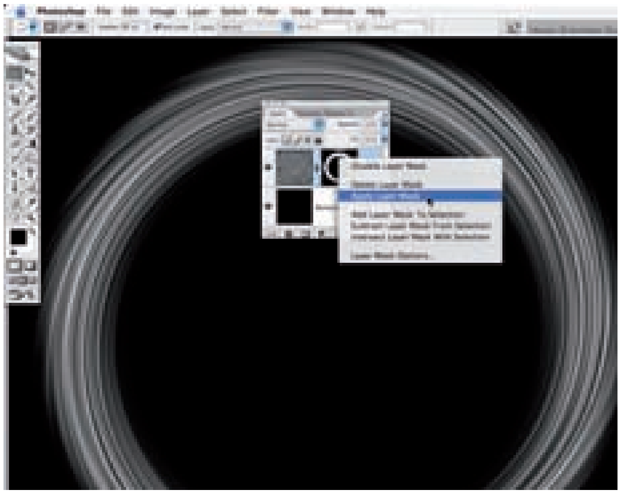
Tool School

Perfect circles

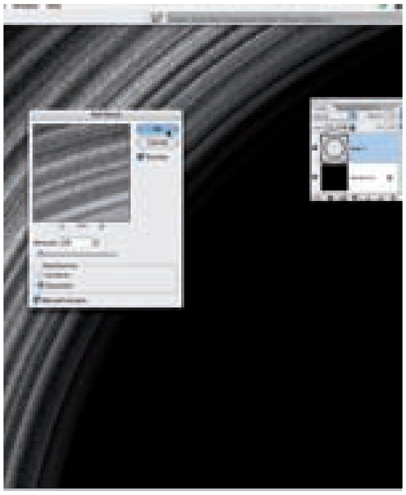
When you're creating your circular selection in step 25 there's a trick to getting it just right. Instead of selecting from the top right corner and dragging down, use the twirl shape to help you. Look at the spiral and you'll easily be able to spot the centre. Select the Elliptical marquee tool and position your cursor at that point. Hold down Shift and Option-drag outwards (PC users Alt-drag), and the selection will grow from the centre.

RING THEM UP

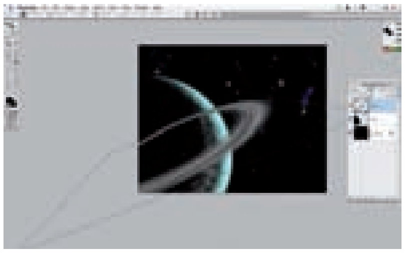
Make your planet spin



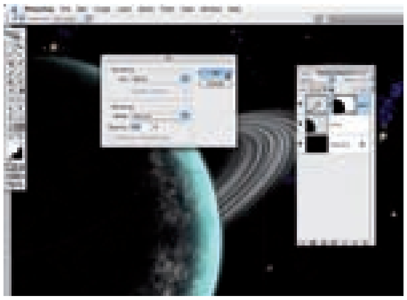
25 Ring of fire Add a layer mask to the layer and make a circular selection. With the layer mask active choose Select>Inverse and fill the outer area with black. Make a smaller circular selection inside the twirl and fill it with black as well. Apply the layer mask from the contextual menu.



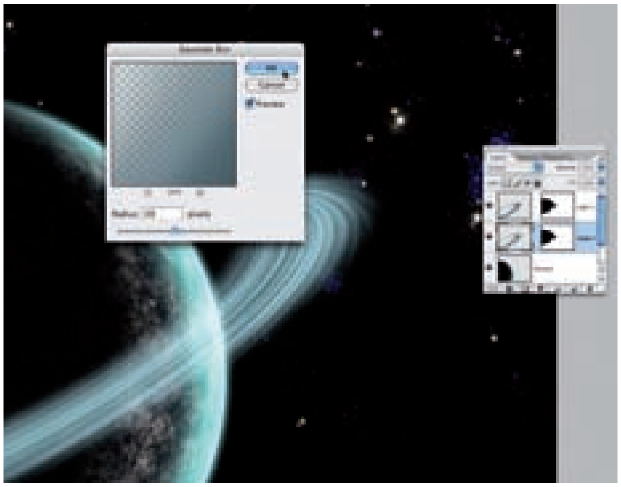
26 Noisy ring To give the rings some grain go to Filter>Noise>Add Noise and apply a 20% Gaussian Monochromatic setting. Finally you can delete the background black layer. You're now ready to combine your images together so open up your planet file and the background star field you made earlier.



27 Get perspective Using the Move tool, drag the planet onto the star field document; move it into position and scale it if necessary. Drag the rings into the document as well and switch to the Free Transform tool. Hold down the Option key (Mac) or Alt key (PC) and you can apply extreme distortions to each corner handle in turn. Here we've flipped it over, pushed the top corners in and down and pulled the bottom corner out and down to give some extreme perspective.



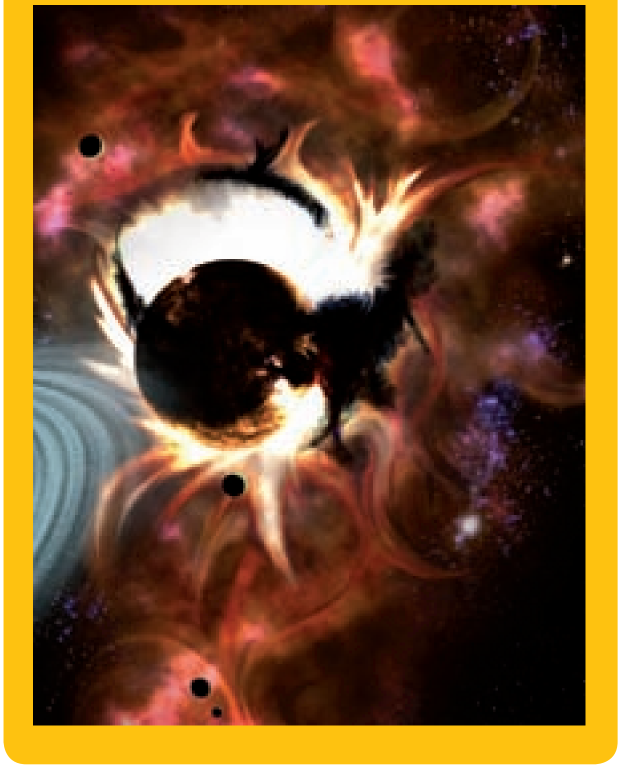
28 Mask the rings Add a layer mask to the rings layer and load the planet selection into it. Fill this with black. Draw a marquee around the areas of the rings that should be visible and fill it with white to bring them back. Click the chain symbol between the layer mask and layer thumbnails. This will allow you to reposition your rings later should you need to.

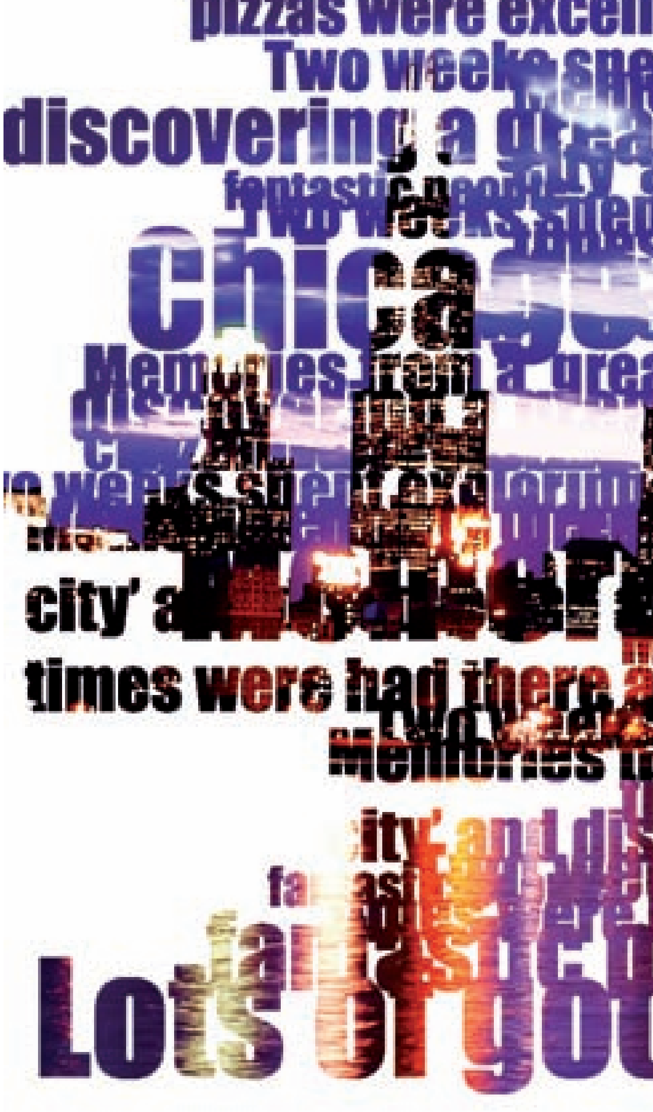


29 Finish it off Colourise your rings using Hue/Saturation and then duplicate the layer. Set both ring layers to Screen. Make the lower copy active and head to Filter>Blur>Gaussian blur to apply a reasonably strong blur and give the rings a soft glow. And that's it; your image is done for now. Next issue we show how to build the nebula and add final colouring to the planet and make it red.

NEXT MONTH – THE NEBULA

Be sure to check back with us next issue as we reveal how to create a swirling, whirling nebula. You'll learn all about the Cloud filter and different blending modes – we're on sale 16 February.





Merge text with photos

You don't have to take the obvious route with applying text to photos – instead of just writing on top of a photo, why not make the typography part of the image?

One of the very best things about using Photoshop creatively is being able to make gifts for people. You can create a special CD of photos from a holiday or event, for example, or maybe create a photo montage of family members taken at a recent gathering. At some point you will probably put text on your creation, and maybe add a layer style or some other effect to make it stand out a bit. But if you tire of this and are looking for a new way to mix photos and text, we have just the thing. By some cunning use of selections and layer positioning, you copy text into a photo and turn the image into a glorious mixture of the two.

In addition to looking really eye-catching, this opens up a new way of presenting old favourites. Let's say you've just got back from holiday. Instead of getting one of your photos and adding some text like 'Holiday 2005', use this method to add words that sum up your trip. You could apply any sort of text to any sort of image, whether it's a story, poem, song lyric or just a collection of words. According to how you position the text determines how much of the photo you see, and the size you make the text also affects how the photo is viewed. This kind of effect is best if it has some room to breathe and is seen from a bit of distance away. So dig out your favourite photos and get ready to add some text in a simple yet effective way.

ADD YOUR TEXT

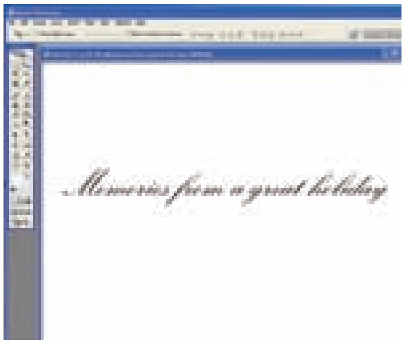
Build up the effect

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

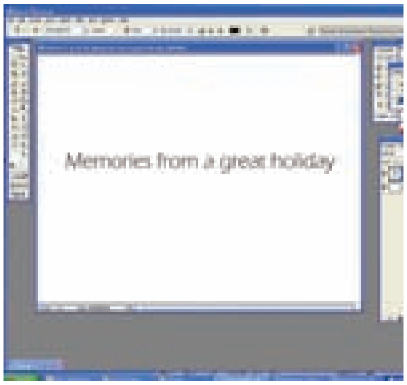
TIME TAKEN
30 minutes

YOUR EXPERT
Zoe Mutter



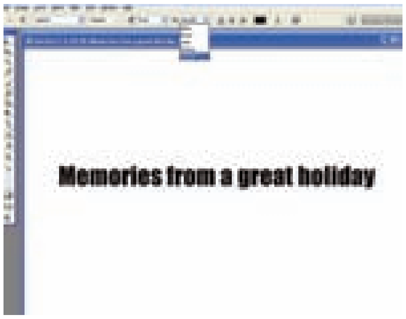
Memories from a great holiday

01 **Pick a font** As text is one of the main components in this exercise it is very important to choose the correct font. Experiment with different types until you find one that is satisfactory. First we tried the Kunstler Script font but found it to be too fussy for this exercise.



Memories from a great holiday

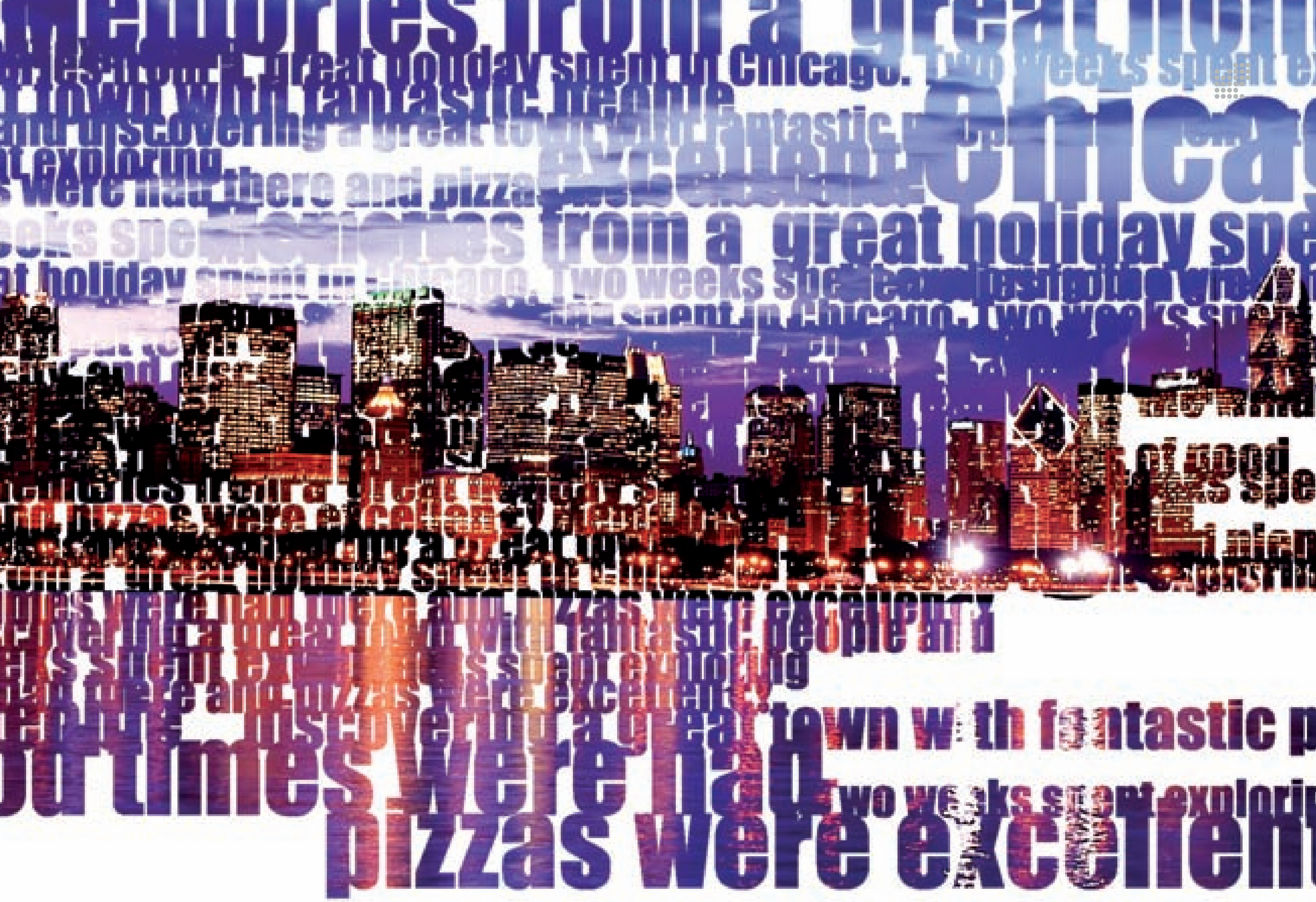
02 **Too thin** The second font that was tried was Eras Light ITC which was far too thin and did not have enough weight. As the image will be placed on the text this was not suitable.

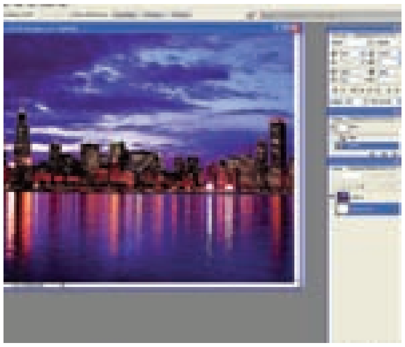


Memories from a great holiday

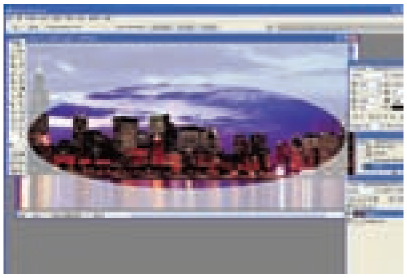
03 **The right choice** The perfect kind of font to use for this is thick and bold because it will allow large areas of the underlying image to be revealed. The font we chose was Impact. Set the font to Smooth using the pull-down menu in the top text tool bar (alternatively this can also be found in the Character window).

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

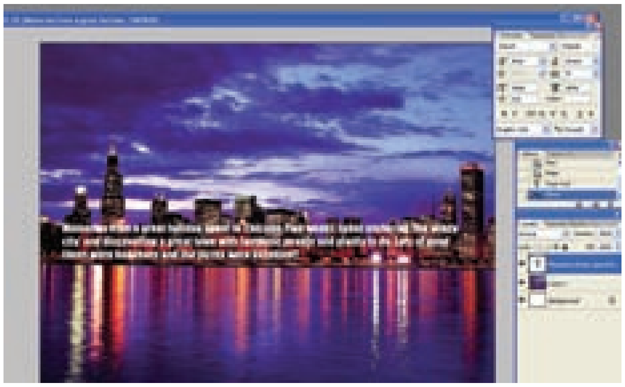

memories from a great holiday spent in Chicago. Two weeks spent exploring
great holiday spent in Chicago
a great town with fantastic people
discovering a great town with fantastic people
from a great holiday spe
good times were had there and pizzas were excellent
Chicago
pizzas were excellent



04 No white Copy over the image you want to use for the effect. We've decided to make the text relevant to the image, in this case a recent holiday in Chicago. Uncheck the visibility of the white background layer; you will use this later as a background to your merged photo and text.



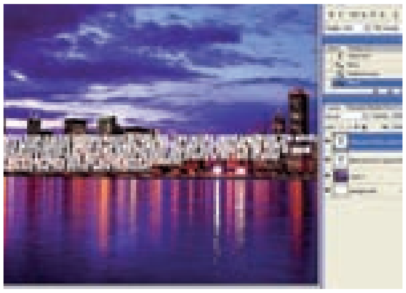
05 Think about the image Spend a moment thinking about the important areas of the image. In this case it's the skyscrapers and a bit of the sky. Small text will be used in the focal area of the image, because this will still allow the important details of the image to show through. The sea and sky areas do not contain as much detail and is where the larger text will be placed, in a sparser fashion.



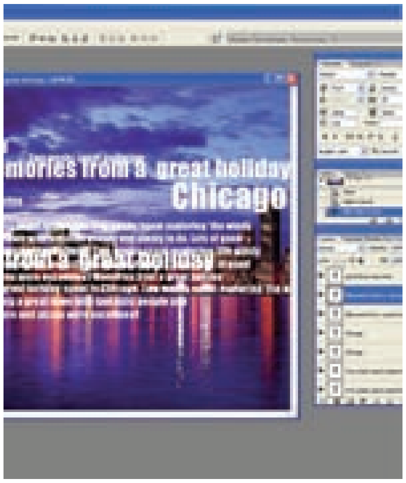
06 The first bit of text Type your text over the main focal area of your image. As this is the region that will need to show through most, choose a relatively small font size, such as 30, and closely space the text by adjusting the kerning in the Character palette.

MORE AND MORE

Add some content to the Layers palette

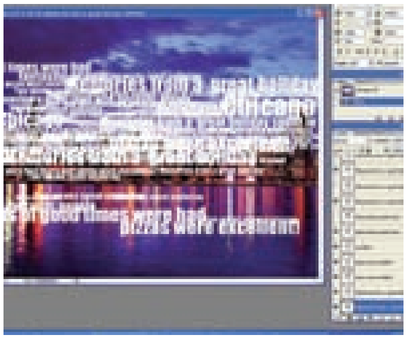


07 Layer it up Duplicate the text by dragging and dropping the layer onto the Duplicate icon at the bottom of the Layers palette. Move the copy of the text to cover another area of the buildings. It doesn't matter if text overlays each other or isn't completely legible as you can select the most important words or sentences later and make sure they're seen.



mories from a great holiday
Chicago

08 Slightly bigger Now you can start adding larger text in other parts of the image, such as the sea and sky. Don't worry if the text isn't close together as they are just to give a general feeling of the photo underneath.

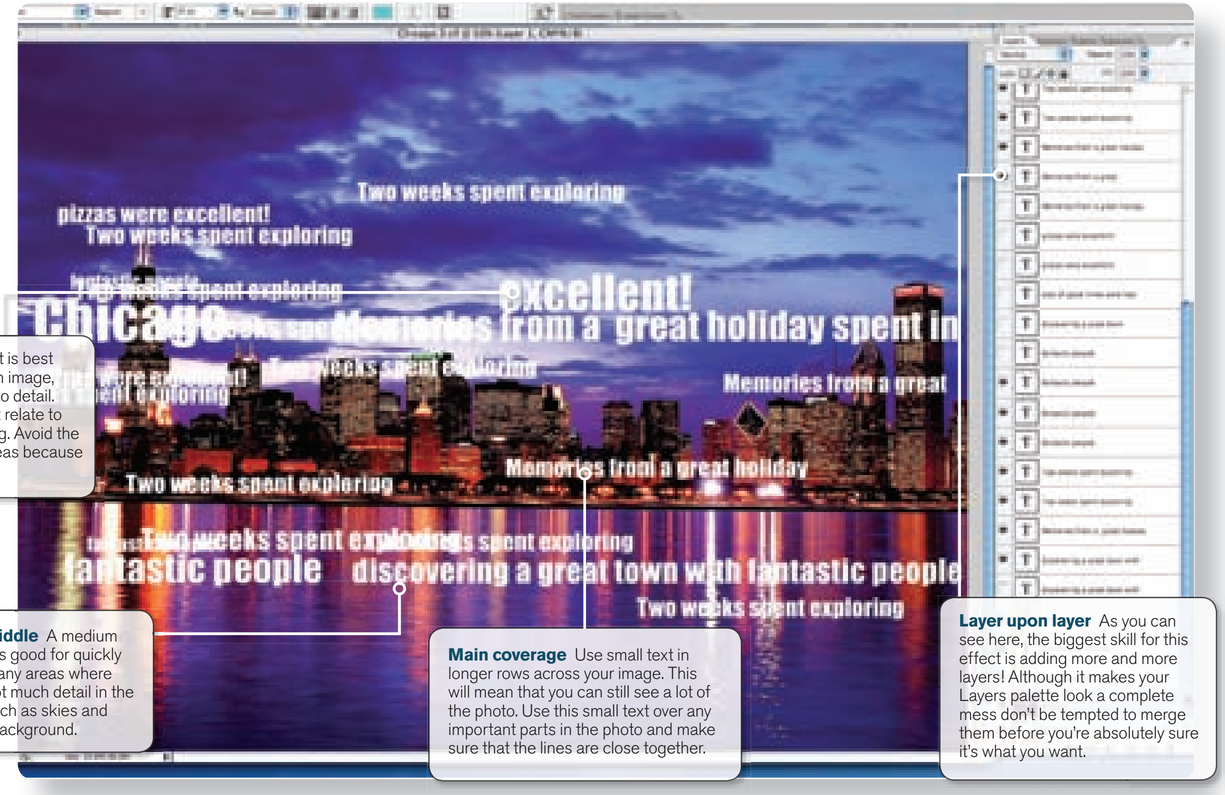


09 Pick the important parts Gradually build up type of varying sizes and spacing to cover the different parts of the underlying image. Use a large font size for words or sentences that are particularly important or relevant to the image's subject matter.

One size doesn't fit all

You need to think in threes

Because text in Photoshop doesn't take too well to being resized, we'd recommend that you build up your text layers with small, medium and large font sizes.



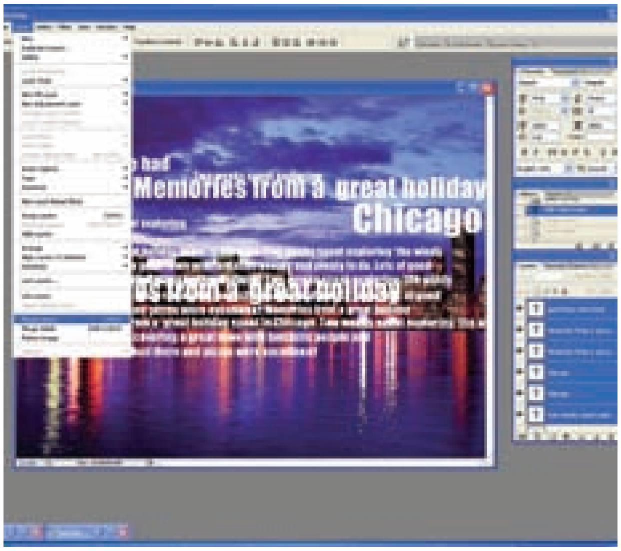
Two weeks spent exploring
pizzas were excellent!
Two weeks spent exploring
excellent!
Chicago
Memories from a great holiday spent in
Memories from a great
Memories from a great holiday
Two weeks spent exploring
fantastic people
discovering a great town with fantastic people
Two weeks spent exploring

Big mumma The large text is best used at the sides or top of an image, where there's not much photo detail. Pick out the main words that relate to whatever photo you are using. Avoid the big text over any detailed areas because it will just look messy.

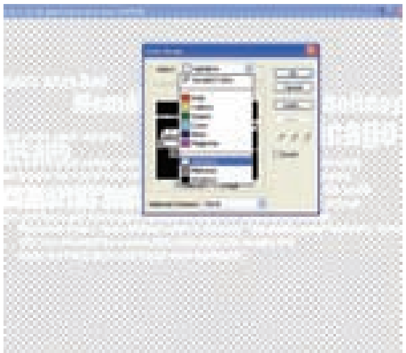
In the middle A medium font size is good for quickly covering any areas where there's not much detail in the image, such as skies and general background.

Main coverage Use small text in longer rows across your image. This will mean that you can still see a lot of the photo. Use this small text over any important parts in the photo and make sure that the lines are close together.

Layer upon layer As you can see here, the biggest skill for this effect is adding more and more layers! Although it makes your Layers palette look a complete mess don't be tempted to merge them before you're absolutely sure it's what you want.


Memories from a great holiday
Chicago

10 See how it goes You can check the effect before adding too much text and see if you are revealing the correct areas of the underlying image. This is done by selecting/linking all your text layers in the Layers palette (Shift-Click) and then choosing Layer>Merge Layers.

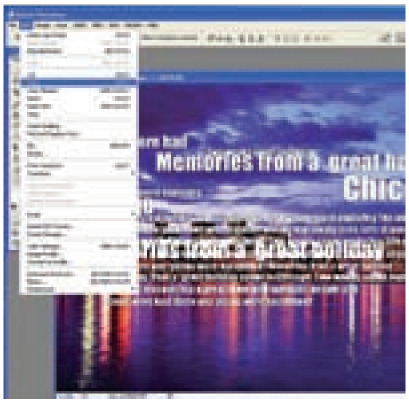


11 Pick it all Turn the visibility icon off on the cityscape layer and make sure the white background layer you created is still invisible. With the layer containing the merged text selected, choose Select>Colour Range (Elements users Magic Wand a letter in Elements and then pick Select>Similar). Now choose Highlights from the Select drop-down menu to select all the white text.

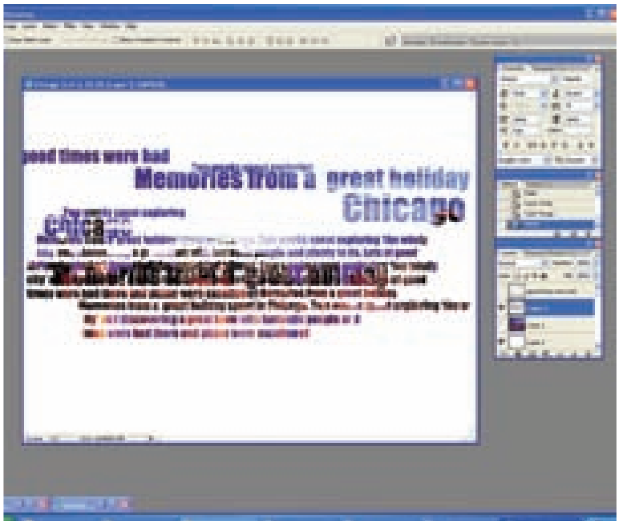
Expert Tip

Try it and see

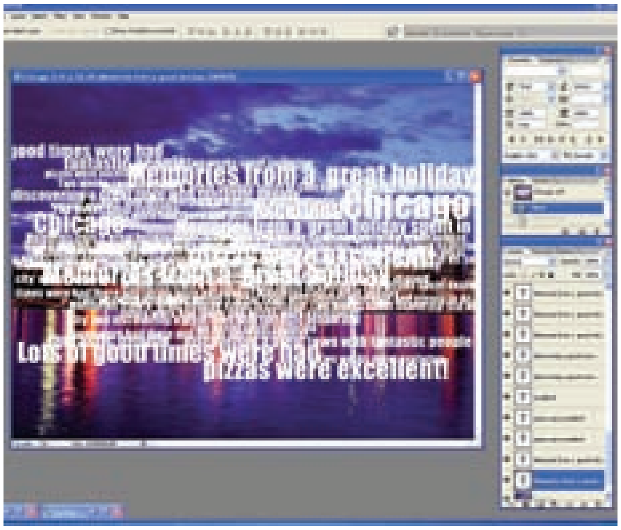
We're afraid this is one of those really annoying tutorials where we can't give you exact settings and positions. Once you have the basic technique of what you need to do, it really is just a case of building up layers and deleting as you see fit. As long as it's possible to still make out areas of the photo you can't fail!


Memories from a great h
Chic

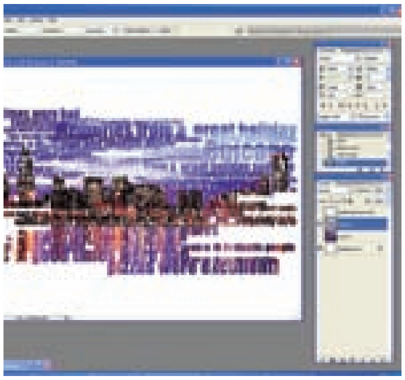
12 Add the text Now choose the cityscape layer in the Layers palette and turn on its visibility. Select Edit>Copy and then Edit>Paste and the merged photograph and text will appear on a new layer.


good times were had
Memories from a great holiday
Chicago

13 Make a decision Now it is possible to judge any areas that may need more text added to them in order for more of the underlying image to show through.


good times were had
Memories from a great holiday
Chicago
Lots of good times were had
pizzas were excellent!

14 Go back in time Select Window>History to bring up the History palette (Window>Undo History for Elements users). Revert back to the stage before you merged the layers to continue adding more text. Now build up the layers of text of varying sizes until you are happy with the overall layout and that all the important areas of cityscape will be revealed.



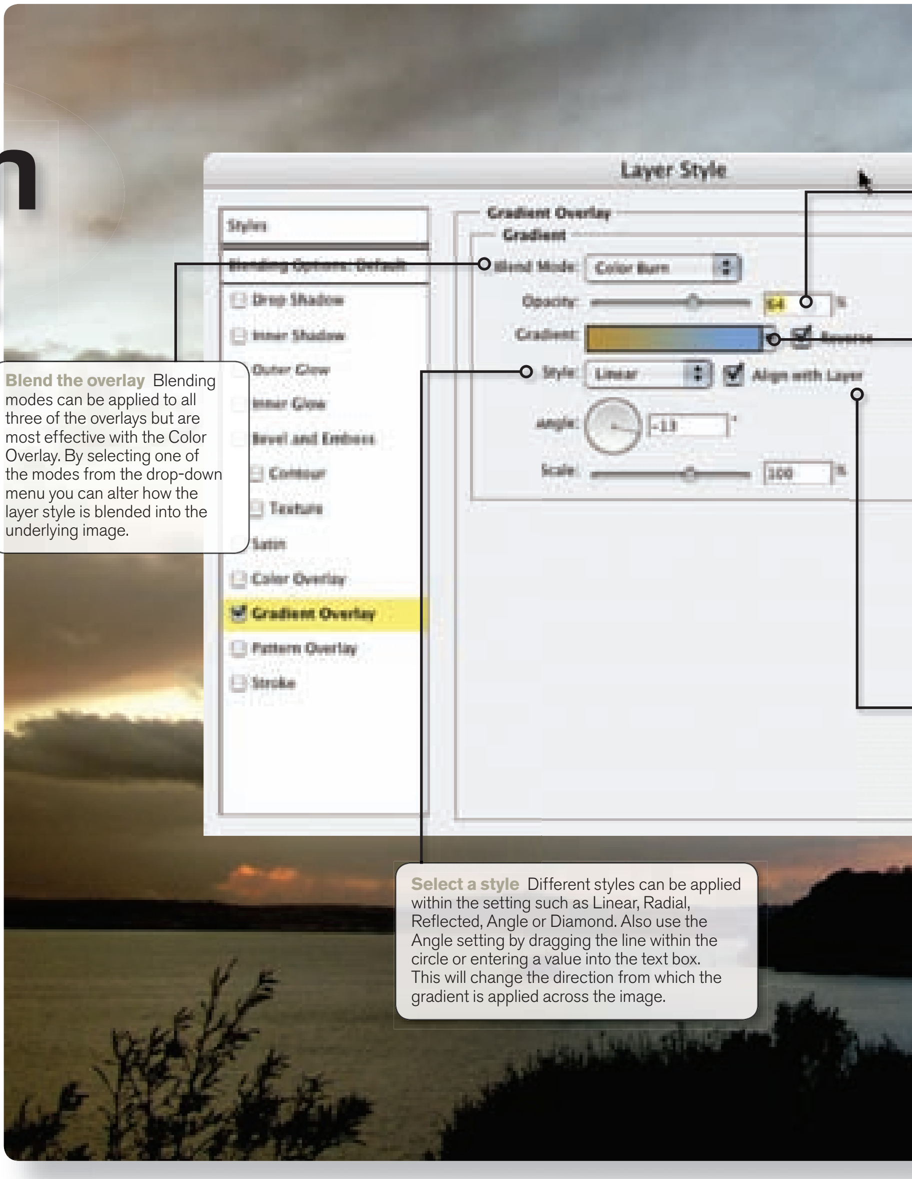
15 All done Finally repeat the steps of merging all the text layers, selecting the Highlights (Select>Colour Range>Highlights) and copying and pasting the cityscape image as before. Turn on the visibility of the white background layer to see the finished merged photograph and text.

LAYER EFFECTS

Color, Pattern and Gradient Overlays

Be imaginative with the three Overlay layer styles and transform text, photographs and illustrations

Now we have to admit something – before writing these pages we had never really investigated the Overlay effects. But after spending some time with the Color, Pattern and Gradient Overlay layer styles, we're delighted to report that they open up a whole range of new design possibilities. The overlays do pretty much what their name suggests; a Color Overlay applies a layer of your chosen colour; Pattern Overlay fills whatever is on the layer you are working on with pattern; and the Gradient Overlay lets you choose from a selection of gradient styles and colours to apply. Different overlays can be applied to separate layers of your image, which is great for building up a composition. It is also possible to apply an overlay to selective parts of an image. Combining different layer styles together, such as Bevel and Emboss, Color Overlay and Gradient Overlay often produces the best effects. The application of an overlay can also be fine-tuned using Align with Layer to control whether it will snap to the origin. The concept of the three overlays is very simple yet the results you can produce can be extremely dramatic, so have fun experimenting with the settings.



Blend Mode: Color Burn
Opacity: 64 %
☑ Reverse
Style: Linear
☑ Align with Layer
Angle: -13 °
Scale: 100 %

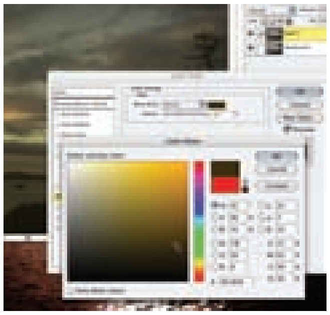
Blend the overlay Blending modes can be applied to all three of the overlays but are most effective with the Color Overlay. By selecting one of the modes from the drop-down menu you can alter how the layer style is blended into the underlying image.

Select a style Different styles can be applied within the setting such as Linear, Radial, Reflected, Angle or Diamond. Also use the Angle setting by dragging the line within the circle or entering a value into the text box. This will change the direction from which the gradient is applied across the image.

Color Overlay

Change the entire mood of an image

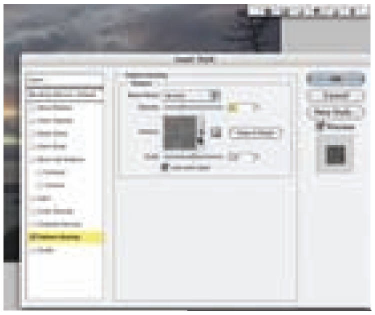
As the name suggests, Colour Overlay covers a layer with your chosen hue. For example, you may have some text on a layer and want to see what it looks like with different colours without changing its original values. To apply, simply select Layer>Layer Styles>Color Overlay. When you originally bring up the Color Overlay it will wipe out whatever you have on screen with a solid layer of red, the default colour and opacity setting. This is only temporarily masking it and can be easily adjusted. Experiment with colour change by clicking on the red colour box and then selecting from the Color Picker. Because you don't want to blast the image with colour, adjust the Opacity slider to reveal the image underneath.

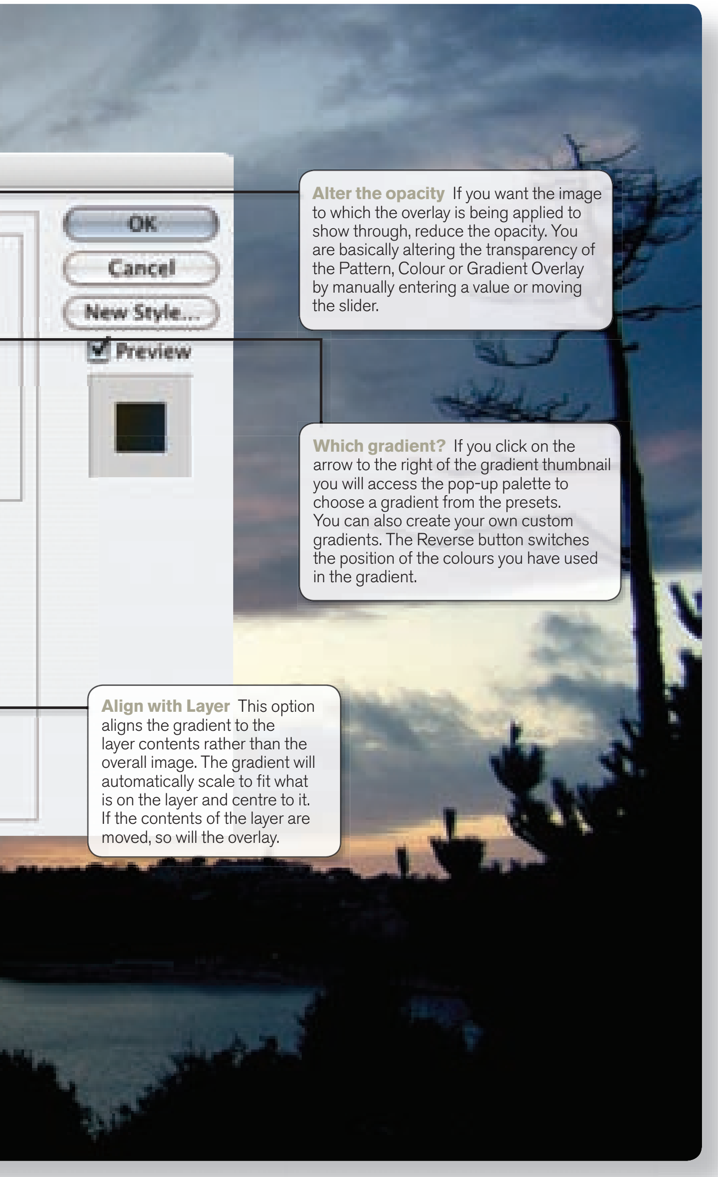


Pattern Overlay

Not just limited to filling custom shapes

When applying a Pattern Overlay, you are quite simply adding a specific patterned fill to the layer or image you are working on. If you want the overlay to be aligned with what is on the active layer, check the Link with Layer box. Patterns are really good for adding texture. For example, to make a photograph look like an embroidery, apply a suitable Pattern from the Artistic Surfaces set over a photograph and then lower the Opacity to around 30%.





Alter the opacity If you want the image to which the overlay is being applied to show through, reduce the opacity. You are basically altering the transparency of the Pattern, Colour or Gradient Overlay by manually entering a value or moving the slider.

Which gradient? If you click on the arrow to the right of the gradient thumbnail you will access the pop-up palette to choose a gradient from the presets. You can also create your own custom gradients. The Reverse button switches the position of the colours you have used in the gradient.

Align with Layer This option aligns the gradient to the layer contents rather than the overall image. The gradient will automatically scale to fit what is on the layer and centre to it. If the contents of the layer are moved, so will the overlay.

Tip

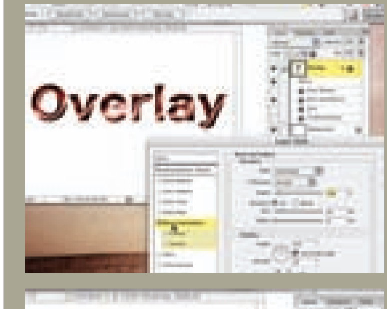
Custom overlays

If you do not want to use the default presets for your overlays, you can create your own. Create a folder and begin collecting your favourite overlays. Select New when in the Overlay dialog and a new custom preset will be created. Choose a name for your style and begin adjusting the different settings. Once in a new image or layer, select Window>Styles and your saved Color, Pattern or Gradient Overlay will appear within it. To apply the style again, simply drag it on to the layer you are working on.

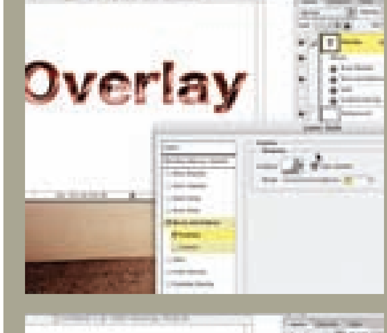
Combine layer styles

Build up a more interesting effect

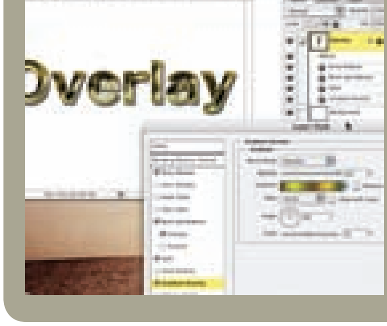
Using Overlays with other effects is a good way of getting that 'wow' factor. Try Bevel and Emboss and Drop Shadow styles with Gradient and Color Overlay.



01 Set the bevel With your text layer all ready to go, move to Layer>Layer Styles>Bevel and Emboss. Apply an Inner Bevel. Select Drop Shadow from the Layer Styles pull-down menu to give the text a bit more body.



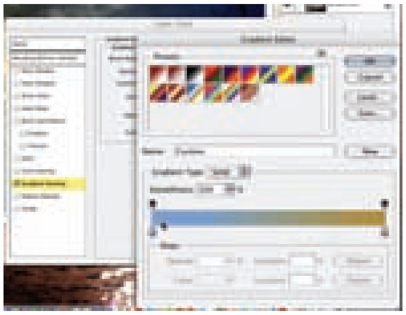
02 Contour time Within the Bevel and Emboss section, select the Gloss Contour icon and pick the most raised type. Click the Contour section to add reflection to the bevel. This can be enhanced by selecting the Satin layer style and applying a contour to suit the lettering style.



03 Metal touch Select Gradient Overlay from the Layer Styles and choose the gradient style that has a few alternating bars. Choose a dark and light yellow for the two colours to be used in the gradient and the text will appear metallic gold.

Gradient Overlay

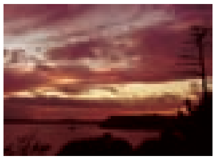
Use subtle gradients to finish off artwork

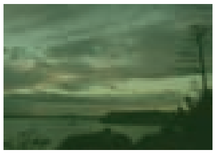


Gradient Overlays are fairly simple effects. As with Color and Pattern Overlay, they are constructed by combining the filled layer, a blending mode and an opacity setting. Use the small arrow on the right to bring up a window, where you can choose a gradient from. You can also use this window to begin creating your own custom gradients by clicking on the right-pointing arrow. By selecting different opacities and blending modes you can achieve some very diverse results. Click the gradient pattern to bring up the Gradient Editor, which allows you to specify Gradient Type, Presets, Smoothness and Colour. Gradient Overlays are particularly good for enhancing skies.

Magical blend modes

Achieve some fantastic results





Experimenting with the various blending modes allows you to alter how a specific colour, pattern or gradient blends into whatever is on the active layer. To use the feature simply click the arrow next to Blend Modes to see the selection from the pull-down menu. These options instruct Photoshop on how to blend the Overlay with the colours of the active image (in the example here, Color Overlay). Applying the Color Burn blending mode with red overlay created the image on the top-left , while the other used a green overlay with a Hard Mix blending mode set to an Opacity of 40%. Blending modes are a quick way of getting great results.

NEXT MONTH | IT'S THE FINAL EFFECT – STROKE

Use the Crease plug-in

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

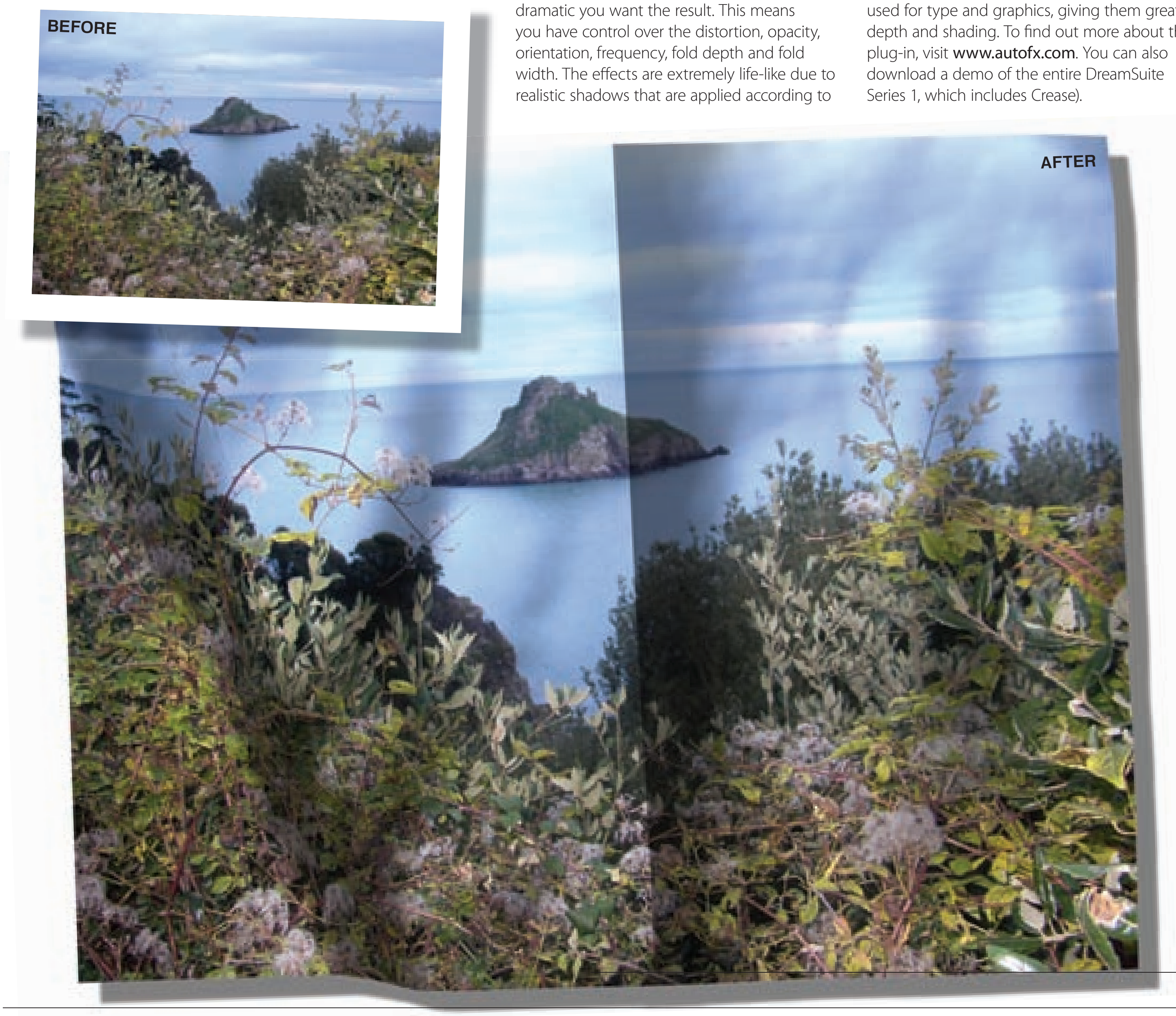
TIME TAKEN
Approximately
20 minutes

YOUR EXPERT
Zoe Mutter

Bend, fold and crumple your images to give them a realistic three-dimensional appearance or to give them texture and a feeling of age

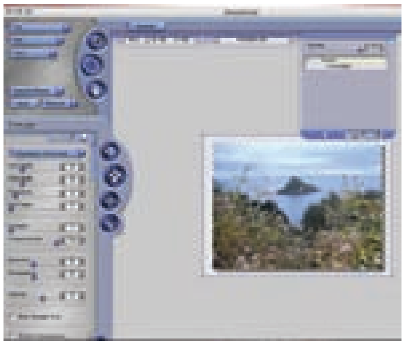
So much emphasis is put on making a photo perfect these days, it's easy to forget that the 'imperfections' we try and remove can actually be quite effective in making a dynamic image. For example, the Crease plug-in from Auto FX (part of DreamSuite Series 1) lets you make a photo look old by adding dimensional crumples and curls to it. Realistic three-dimensional effects that would take a while to produce in Photoshop can be achieved easily and quickly using the plug-in. Working out how to use the plug-in is very intuitive, so there's no problem with getting started. In addition to the obvious crease effect, it is also possible to obtain different results such as crumple and curl.

Any creases and crumples that you apply to a photo can be tweaked according to how dramatic you want the result. This means you have control over the distortion, opacity, orientation, frequency, fold depth and fold width. The effects are extremely life-like due to realistic shadows that are applied according to each of the variables you adjust. You determine where the creases will appear by drawing paths on the photo. If you draw a path you are not happy with you can adjust it later using the Stretch, Rotate and Skew functions. The plug-in is ideally used if you want to age a photograph or give it some dimension. A particularly effective way of achieving this is using the Curl function, which is perfect for creating the effect of a book page being lifted. Crease can also be used for type and graphics, giving them greater depth and shading. To find out more about the plug-in, visit **www.autofx.com**. You can also download a demo of the entire DreamSuite Series 1, which includes Crease).

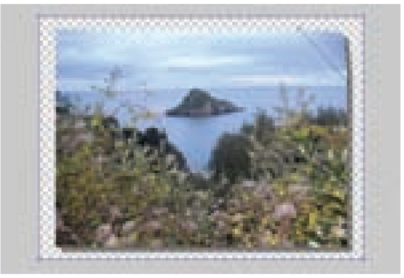


ADD DEPTH TO FLAT IMAGES

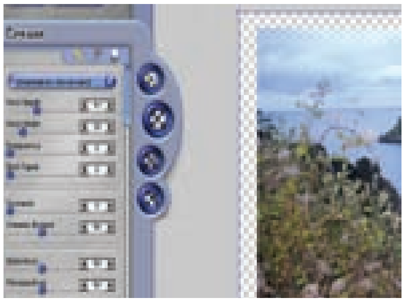
Age your photographs with a few clicks of the mouse



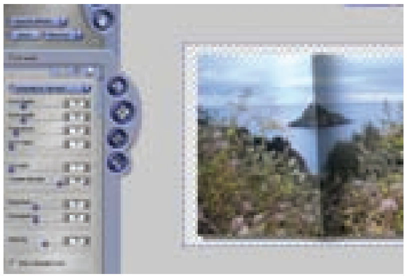
01 Using Bézier paths With an image open, select Crease from the Filter menu. Crease uses Bézier path controls so that when you draw a path over your photo it is bent, creased or folded according to that path. The plug-in supports both straight and freeform paths on the image.



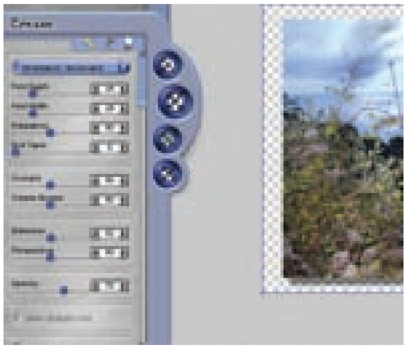
02 Straight or freehand? The first of the four tools on the right is the Curl tool, which allows you to draw a path on the image. The Orientation menu allows you to choose whether to curl up or down. You can also move the path end points to adjust direction and length. Uncheck the Straight Path box to draw freehand paths. To draw small sections of the curve as straight lines, hold down the Shift key.



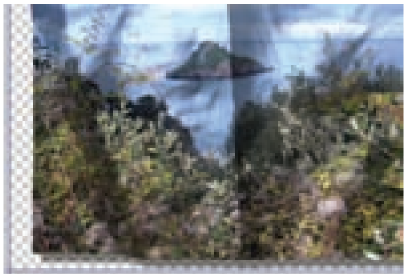
03 Adjust the width and depth settings Once the path is drawn, you can alter it using the Fold Depth slider. For more depth in the shading choose a higher setting. You can also change the fold width. If you want to adjust the size of the wrinkles that appear at the sides of a fold, use the Frequency slider. The End Taper is used to reduce the depth of folds at the ends of paths.



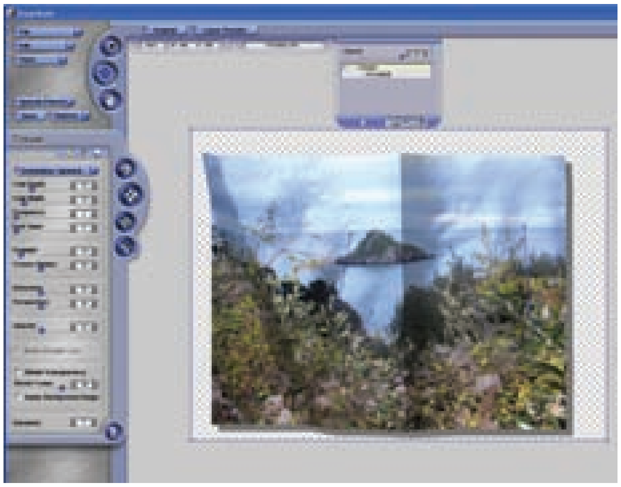
04 More specialised image distortion We applied the Crease tool to the centre of the image, as if it had been folded in half. Using the same principles as with the Curl tool, we created crease lines and adjusted the settings. We used the Crease Bumps slider to bring out the irregularities along the fold even more. The Distortion slider controls was increased slightly to create a more dramatic effect.



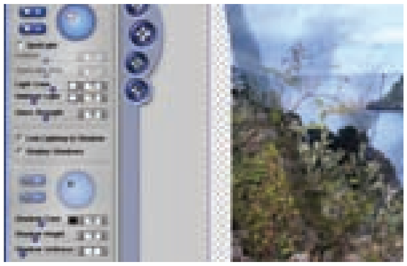
05 Crumple, curl or crease To create a buckled effect in the paper, use the Crumple tool. To adjust how dramatic the crumple effect is, move the Crumple slider. This control can also be used for curls, creases and folds but has the most significant effect with crumples.



06 Fold it up We used the final Fold tool to create the bend and fold effect on the bottom left of the image. Adjusting the fold strength is achieved by playing with the Perspective control. You can also experiment with looks using the Variation option to produce a random result on the effects each time you click the arrow. This is the ideal way to generate unique patterns for the wrinkles on the image.



07 Opacity increases realism Opacity controls the degree the Crease shading is seen on the image. For a more subtle effect, stick with a 30-50% setting. We set ours to 52%. When you check the Shield Transparency option, the effect will not affect the transparent areas and will create a completely different result. To enlarge or shrink the effect use the Shrink Frame option.



08 Advantages of rendering The Render effect (Edit>Preferences) lets you draw paths onscreen, position them as desired, define settings for each path, set up your lighting and press the Render button. The image will be updated in the Preview. You can also experiment with the Lighting and Surface controls. Surface adjusts the surface sheen and texture. Lighting allows you to set light colour, glare strength and shadows on your image.

Tip

Memory control

The Memory Dot icon, which is the ring of dots at the top of the screen below the Magnifying Glass icon, allows you to take snapshots of your work while you are exploring different visual options. Clicking a Memory Dot will make the program remember what the effect looks like, similar to Photoshop's History function. When you click the dot again you will return to this point.

Win a full version of Crease!

Auto FX has kindly offered to give away copies of the Crease plug-in to three lucky readers. The plug-in, worth £30, can be yours to own by answering this simple question – how many filters are in DreamSuite Series 1 in total? Email your answers to **PCR@imagine-publishing.co.uk** to arrive by 16 February 2006. Here's a hint; the answer's on the website!

There's no point letting your photos languish unloved on your hard dive – build a website so the world can see them

The thought of creating a website is enough to bring out shivers in most people but there are a variety of ways to get your work online without having a nervous breakdown. You might want to set up a site for a number of reasons – maybe you want to show off your photos or images or possibly even try and sell them. Getting a site up and running has got a whole lot easier over the years to the extent that entire companies are dedicated to getting your content online with the minimum of hassle. One such company is Amazing Internet (**www.amazinginternet.com**). This company offers a number of packages that will suit different users and their particular needs. One of the most popular ranges is its Portfolio series. With this users can pick templates and colour schemes, upload images or illustrations and add whatever text they like for each section. It can be used as a portfolio site, or there is the option to add prices to images if your plan is to sell them.

Once you've filled in the templates and added content, Amazing Internet will then host the site, organise the domain and basically make sure everything runs smoothly. The Portfolio service costs £29.38 a month, or £293.75 a year (including VAT). You can try the service for a free 30-day trial, or enter our competition on page 76 and be in with the chance of winning a Portfolio Series site for a year. Here we show you how to create a site using the service, and also explore the inner workings of Photoshop's Save for Web command.

Set up a photo website

GETTING SET UP

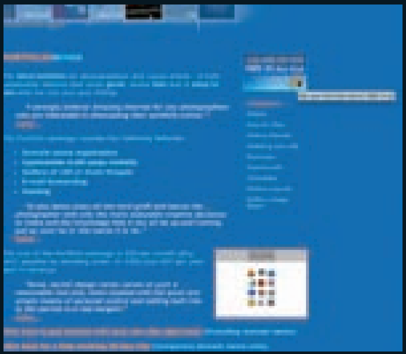
Sign in for access

essentials

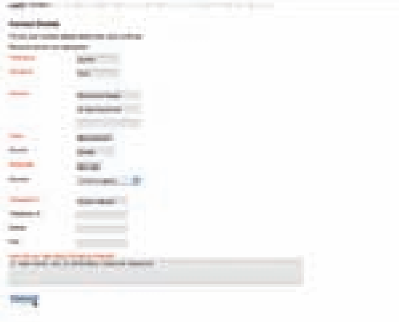
SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes plus

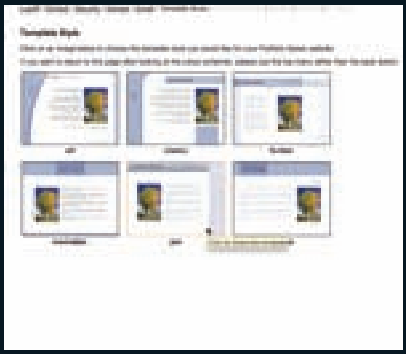
YOUR EXPERT
Jo Cole



01 Trial services To get the trial version, visit the Amazing Internet site (**www.amazinginternet.com**) and click the Photographer Services square. Select the Portfolio Series option and then click the 30-day trial option.



02 Registration office You need to register in order to use the trial – this is really straightforward, so there's nothing to worry about. You work through a series of screens that ask for various bits of information. Just fill in what's required to proceed.

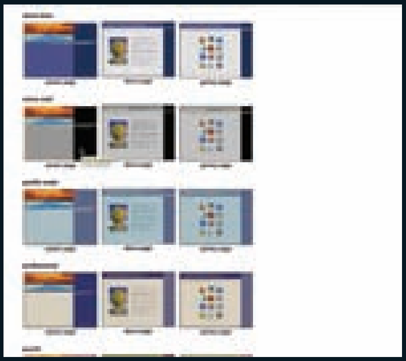


03 Template picking With the boring details out of the way, it's time to decide on the look of the site. The first job is to pick a template. Browse through the ones on offer and then click the one you fancy.

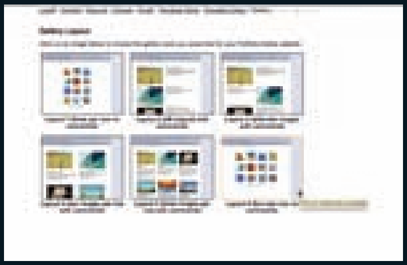
WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

BUILD THE SITE YOU WANT

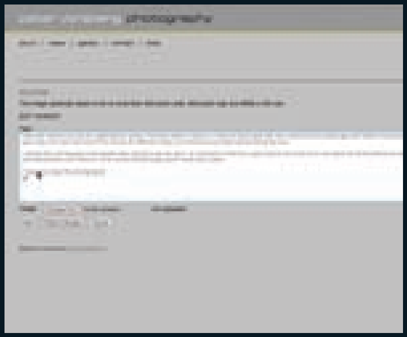
Carry on selecting the look



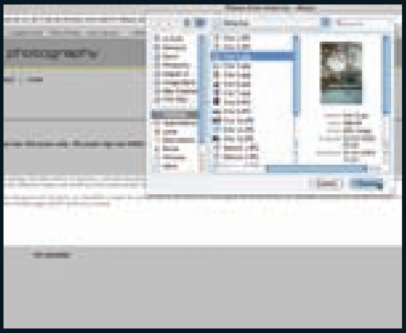
04 **Colour concerns** With the basic structure of the site sorted, it's time to decide on a colour scheme. As with selecting a template, just scroll through the choices and then click the one you want.



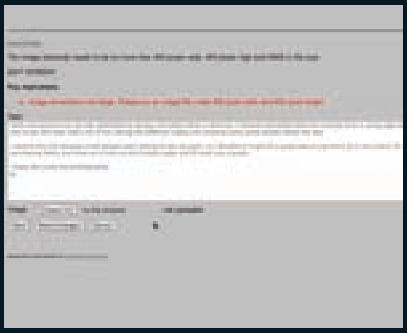
05 **Gallery options** The Gallery is going to be the central hub of your site, so think about what you want it to look like. Again, you are given visual examples of your choices; some allow for comments while others are based around thumbnails. Click the one you want, give the site a title and check all the details. When you okay everything, you'll be sent an email with log in instructions so you can add text and images.



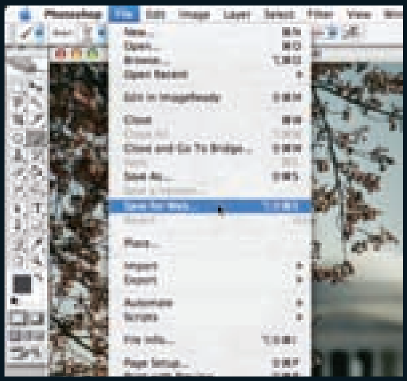
06 **Enter and edit** Once you've signed into your site, you'll see a screen with a list of site contents. Click one of these and then click Add New or Edit to type in your text. We started with the About page. Simply click in the white box and add your words of wisdom.



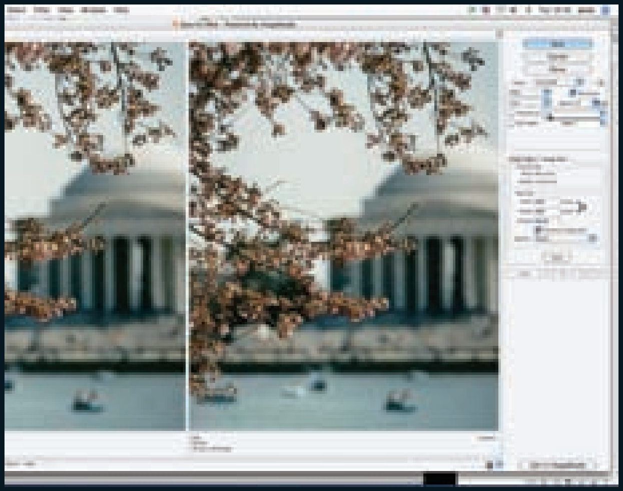
07 **Image time** Since this is a photography site, it makes sense to have images everywhere. Underneath where the text has just been entered is a Choose File button. Click this to open a window and select the image you want. Click Choose to select the image. x words 60



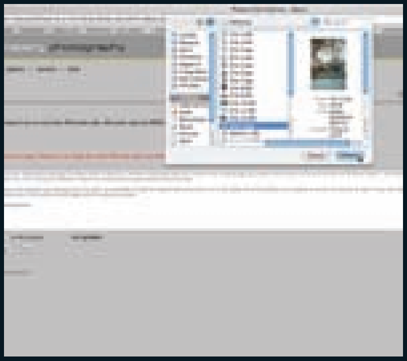
08 **Warning message** Oops, our image was too big. We ignored the message at the top of the screen that reveals the maximum size a photo for that page can be. Not to worry, we can use Photoshop's Save for Web feature to trim the images without massacring the quality.



09 **Select the command** Open the image you tried to use in Photoshop and then pay a visit to the File menu. Scroll down to Save for Web to get to all the options.



10 **Cut down to size** Select the 2-Up tab at the top to see the original and new trim version side-by-side. The best way of reducing size is to select the Image Size tab and enter the maximum pixels. Make sure Constrain Proportions is selected. Click Apply and look at the size in the bottom-left corner. If it's still too much, use the Quality slider to make further cuts.



11 **Import again** Click Save and then Save again. You'll notice a different icon next to the trim image. Return to your About page and click Choose File again, but this time pick the reduced size file. All should be smooth sailing now.

NOTES | AT THE TIME OF WRITING, AMAZING INTERNET WAS WORKING ON SCRIPTS THAT WOULD AUTOMATICALLY REDUCE YOUR IMAGE SIZES

Expert Tip

Not just resizing

Although we've just used Photoshop to reduce the image size to one that's suitable for the web, you can also use it to make other image enhancements. For example, add a text layer to create a watermark or use the Crop function to show just the area you want.

Expert Tip

Careful as you save

When using the Save for Web command, it's always an idea to give the smaller file a different name to the original. If you reduce an image for the new section, for example, call it News Small. When you close the original image on exiting the command, make sure you don't accidentally save!

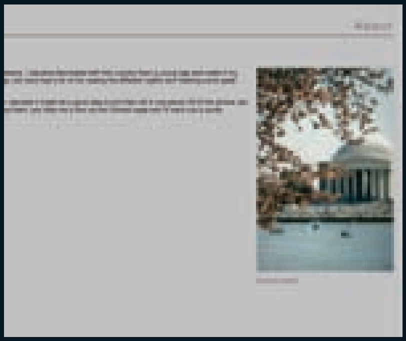
Expert Tip

Sell images

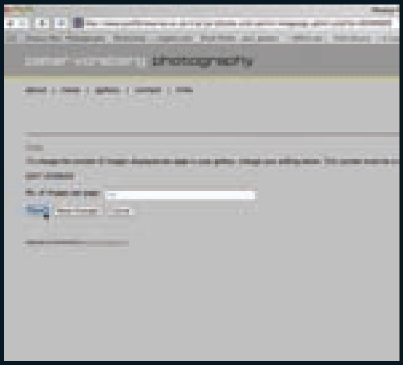
At the time of writing, Amazing Internet was introducing a PayPal scheme where visitors to your site can click a link to be taken directly to PayPal to complete a secure transaction. This will make selling your photos or illustrations even easier and gives peace of mind to you and the site's visitor.

SEE TO THE GALLERY

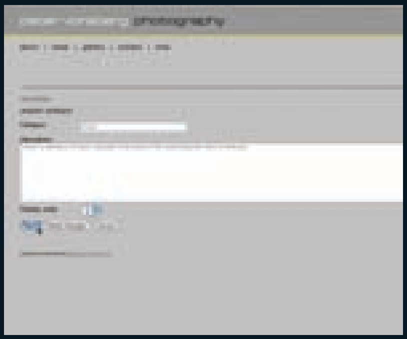
Adding and resizing more images



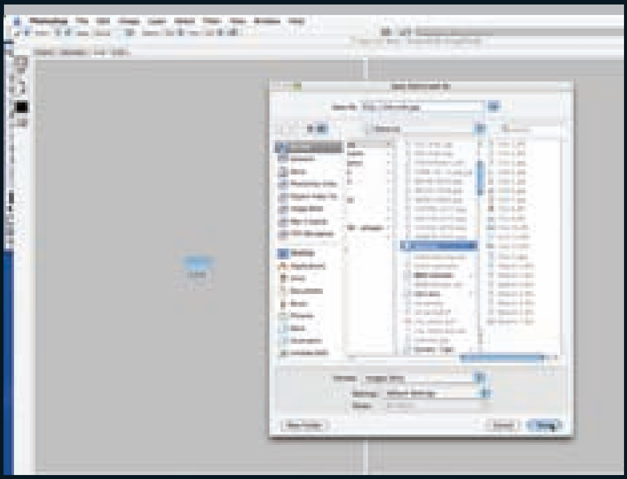
12 In its home Now the image has been shrunk, when you click Save Changes it should hopefully sit all pretty and nice where it was told. You can also see how it looks against the text you've added. If you think anything needs to change, simply press the Edit button. words 70



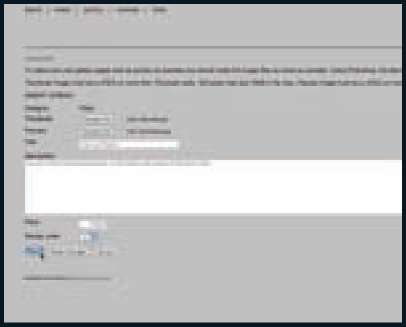
13 Gallery Back at the Home page, click Images per Page in the Gallery section. This allows you to set how many images you would like on each page. Even numbers work best. When entered, press Save.



14 Categorise You need to add a category to your gallery in order to upload images. Click the Gallery Categories link on the home page and then click Add Category. You'll see a screen that allows you to add a category title and description. Click Save when finished.



15 Start uploading files The Gallery section now boasts an Add Image button. In the template we've chosen there's the option for a thumbnail and preview image, both with different sizes. Make a note of the allowed dimensions and then open up an image in Photoshop's Save for Web command as before.



16 Other information When adding images for the gallery, you can also include a title and description. If you're using the site to sell your work, you can include size and printing details as well as how much it costs. When happy, click the Save button.

Win! A portfolio for a year

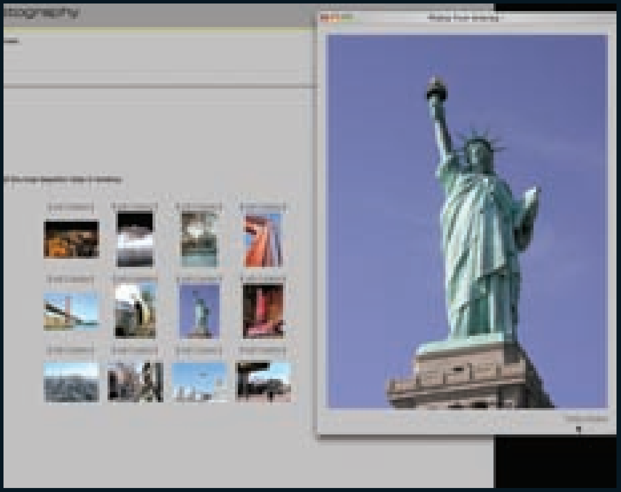
Try your hand at site creation

Amazing Internet has kindly offered one lucky *Photoshop Creative* reader the chance to win a Portfolio Series package for a whole year. We've given you a quick run-through of how you go about setting up the site; now all you need to do is enter this competition to start your very own website. The Portfolio Series offers you domain name registration, an updateable website, a stylish gallery for 100 or more images, email forwarding and hosting. You also get the PayPal link that makes selling your photos an absolute breeze, plus friendly technical support if you get in a pickle.

To enter our competition, answer this question:

How many services for photographers does Amazing Internet offer? You can find the answer by visiting **www.amazinginternet.com**. Either email the answer to **pcr@imagine-publishing.co.uk** or post to the usual address. Closing date for entries is 16 February 2006.

Terms & Conditions: Employees of Imagine Publishing (inc freelancers), Amazing Internet their relatives or any agents cannot enter. The Editor's decision is final and no correspondence will be entered into. Prizes cannot be exchanged for cash.



17 Gallery in action Our gallery template allowed for a thumbnail and larger preview that appeared when the thumbnail was clicked. Now all that's left is to work through the rest of the site categories and fill in the required content. When you're happy with it and you decide you want to pay, contact Amazing Internet and it will get your site online for you.

NOTES | WHEN USING THE TRIAL, ALL HEADERS WILL SAY PETER VORSBERG PHOTOGRAPHY. THIS OBVIOUSLY CHANGES IF YOU SIGN UP!

eMag™

Advice

Visit the advice centre for help in fixing photos, solutions to your image-editing problems and directions to helpful destinations on the Web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

LORA SYKES
When it comes to design quandaries, Lora can make miracles happen

JO COLE
The net is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTO FIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post your questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

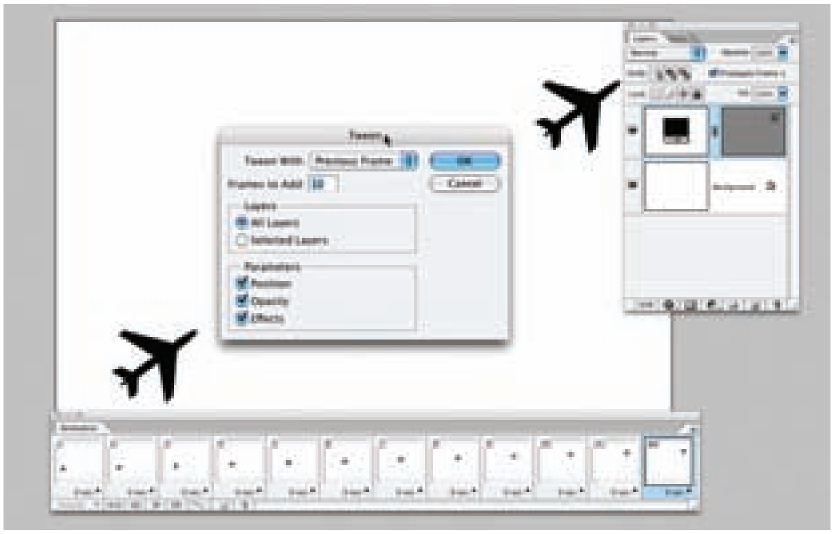
Q+A

Let us sort out your image-editing quandaries

On the move

Q Hello, I've got a problem that is driving me mad. I'm trying to use Photoshop CS2 to create an animated background for a DVD menu. I can create the illusion of movement by using the Move tool to shift an object a few pixels at a time, then saving each new frame as a numbered JPEG. I then run the still frames together in Adobe Premiere to create an animated movie. Do you know if there is a quicker way to create an animated sequence?
Mark Harrison

A Photoshop's little brother, ImageReady, features a nifty Animation palette that has some great animation tools. However ImageReady is designed to create web graphics, and will complain if your source file size is too large (over 40MB). Fortunately Photoshop CS2 has incorporated ImageReady's Animation palette, enabling you to create full-screen animations for DVD menus or any other non-web animation project. The wonderful thing about the Animation palette is its ability to tween. Tweening is derived from the word 'in-between'. You can place an object on a



Create a multi-framed animated sequence using Photoshop CS2's Animation palette to 'tween' between two keyframes

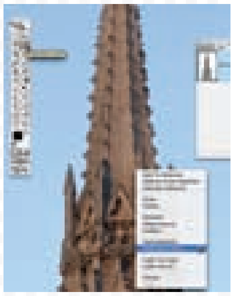
Tip

Quick duotones

For really speedy duotones, convert an image to Grayscale, and then back to RGB. Now open up the Color Variations and apply as you see fit!

Lasso a path

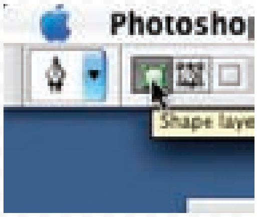
Paths for everyone!



You don't need the Pen tool to create a clipping path. You can use any of the Photoshop tools that will make a selection. Once you've made a selection right-click (Mac users Ctrl-click) inside the marquee to invoke a menu. Choose Make Work Path. The selection will then be converted to a work path that you can save as a clipping path.

Path or Shape

Pick the right option



As we mention in our answer to the clipping paths question, the Pen tool is an effective way of drawing around objects that have busy backgrounds. However if you're not careful you may find that the tool draws a filled vector shape instead on a path. When you activate the Pen tool go to the Options bar and make sure that the Paths icon is selected (next to Shapes) before you start to place your anchor points.

NOTES | DON'T FORGET TO VISIT OUT ONLINE FORUM, WHERE YOU CAN POST PROBLEMS AND HELP OTHERS

KEYBOARD SHORTCUTS Viewing images

	PC	Mac
Toggle between Standard and Quick Mask	Q	Q
Fit image in window	Double-click hand tool	Double-click hand tool
Magnify 100%	Double-click Zoom tool	Double-click Zoom tool
Switch to Hand tool	Spacebar	Spacebar

transparent layer and make it move from one side of the work area to the other without having to create all the in-between frames by hand. When you tween, Photoshop looks at the start frame and the end frame and automatically generates new frames that show the object moving from A to B. This saves you having to generate dozens of frames by hand.

Here's a simple walkthrough that will help you get your head round the technique. Create a new document. Create a transparent layer and draw a simple shape on it. Go to Window>Animation to open the Animation palette. You'll see a single frame in the Animation palette displaying the layers in your Photoshop document. Use the Move tool to place the object in its starting position. Click on the Duplicate Selected Frames icon at the bottom of the Animation palette. You'll now have two identical frames. Use the Move tool to drag the object to the position you want it to reach at the end of the animation. The second frame will update to show the change you've made in the object's position. Now select the second frame's thumbnail in the Animation palette and click on the Tweens Animation Frames icon. The Tween dialog box will open. Set it to Tween With Previous Frame. Add as many frames as you like (the more frames you add the smoother the movement will be.) Click OK. Photoshop will generate multiple frames that show the object moving from one part of the screen to the other. Test the animation by clicking on the Play button. Once you've got your head around the concept of creating keyframes and then tweening between them, you can create quite complex multi-layered animations with the minimum of effort.

To get the animation out of Photoshop you can either send it to an attached camcorder by choosing File>Export>Video Preview. Alternatively click on the Edit in ImageReady icon. Then go to File>Export>Original Document. You can then turn the animation into a SWF file or even a QuickTime movie.

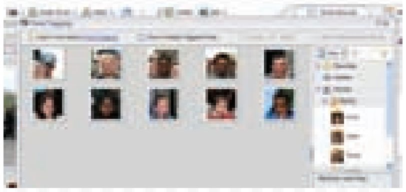
Clip off the old block

Q After reading your stock library article in issue two I've been inspired to put some of my images online for people to download. I notice that some other photographers put a clipping path in their images to make it easier for designers to isolate a specific object from

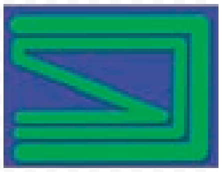
Adding clipping paths to photos can go a long way in making sure your photos are loved by stock library users

New faces
A game of tag

At its default setting, Elements 4.0's new Find Faces for Tagging menu item won't find every face in a photo. If you want the software to create thumbnails from a group shot or a busy crowd scene, hold down Ctrl when you activate the Find Faces For Tagging menu. This will enable Elements to find more faces.



Brush tip
Join the dots



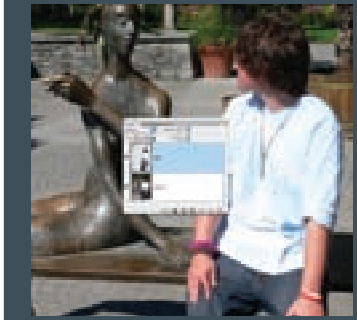
When using the Brush tool it can be tricky to draw a perfectly straight stroke by dragging the mouse across the screen. Odds are you'll end up creating a wobbly line. Create perfectly straight lines every time by clicking to place the brush tip in the starting position of the stroke. Then hold Shift and click to indicate the end of a brush stroke. Photoshop will join up the two dots with a perfectly straight stroke. You can keep Shift held down and keep clicking to draw neat but complex patterns.

MADE OF METAL
Create a bronze statue effect

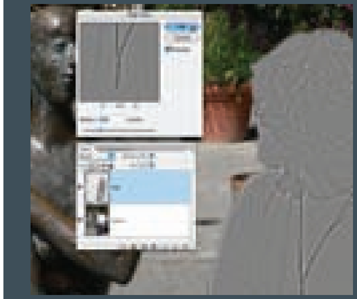
Q I took a picture of my son with a bronze statue and thought that it would be a cool idea to morph him into bronze. However I could not find a way apply the colour shown on the sculpted figure to my son. Eventually I thought that it could not be done, but looking through your mag I thought that you might know?

Steve Dalton

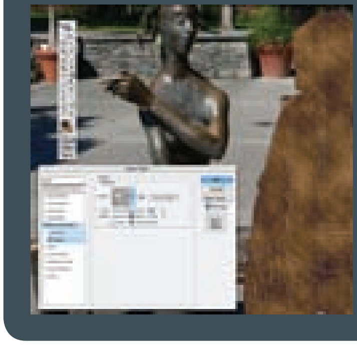
A To turn a person into a statute you'll need to do more than add a layer of colour to them. You'll need to add a texture that re-creates the rough engraved surface of a bronze sculpture. Read on to see how…



01 Select and copy Use a tool like the Magnetic Lasso to select your subject's outline. Then set the tool to Subtract From Selection in the Options bar to select other areas (like between the subject's feet for example). Choose Layer>New> Layer via copy.



02 Remove colour Go to Image>Adjustments> Desaturate to lose all colour from the copied layer. Go to Filter>Other>High Pass. Set Radius to 4. Right-click on the Copy layer's thumbnail and choose Select Layer Transparency. Create a new layer called Texture.



03 Perfect patterns Use Filter>Render> Clouds to fill the figure with a light and dark brown texture. Click on the Add a Layer Style icon. Select Bevel and Emboss. Click on Texture and choose the default pattern. Adjust the Pattern's scale to 180%. Set the layer blending mode to Linear Light.

KEYBOARD SHORTCUTS Create and move layers

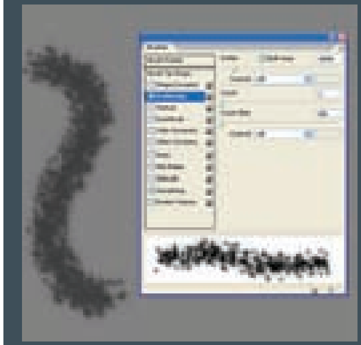
	PC	Mac
Create and name new layer	Alt-click New Layer button	Option-click New Layer button
Create layer from selection	Ctrl+J	Cmd+J
Delete selected layer	Alt-click Delete button	Option-click Delete button
Show/hide multiple layers	Drag through eye column	Drag through eye column

DIFFERENT STROKES

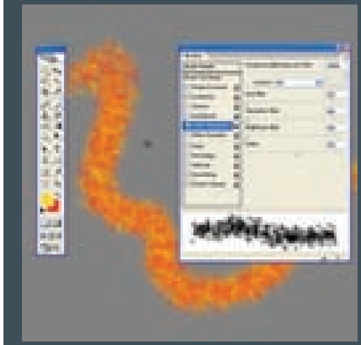
Away with the faeries

Q I'd like to create a faery dust style brush tip and need to make a sparkling trail that follows a very specific path (it needs to spell out the name of a friend's new baby who I'm turning into a cherub!). How can I create and control the sparkling brush tip?
Heather Johnstone

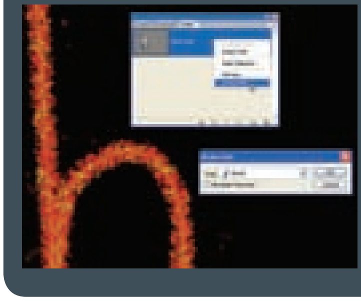
A Your best bet is to modify a brush tip's attributes to create a sparkling fairy dust effect. Getting the dust to follow a path is also surprisingly straightforward.



01 Star tip Select the Brush tool and click on the Brush Preset picker in the Options bar. Scroll down to the pre-designed Star brush tips. Select a Star-shaped tip. Click on the Brushes palette to modify the tip. Click on the Scattering attribute. Tick Use Both Axes. Choose a Scatter value of 109%.



02 Dynamic colours Tick the Color Dynamics preset and click on the Color Dynamics label to edit its attributes. Change the Foreground/Background Jitter to 100%. Click on the Foreground and Background Color icons and choose colours for your magical fairy dust. Do a test stroke to see the brush mix between the two colours.



03 Stroke a path Close the Brushes palette. Select the Pen tool and draw a path to create the first letter of the text that you want the fairy dust to spell out. Click on the Paths palette. Right-click the Path thumbnail and choose Stroke Path. In the Stroke Path dialog box choose Brush.

its background. I want to make my images more 'sellable' so how do I create and add a clipping path to them?
Anthony Redpath

A A clipping path is a hidden path that someone else has taken time to draw around an object in a photograph. The designer can quickly activate the path to isolate the specified object and easily remove it from its background. The fact that the path is hidden also means they can use the image as it is.

To create a clipping path, select the Pen tool and click to place anchor points around the object's outline. The Pen tool gives you an easy way of cutting out smooth organically-shaped objects like cars and people. To create a curved line between two anchor points, hold down the mouse and drag the cursor. To complete the path around an object, place the last anchor point on top of the first and click. You can now click on the Paths palette tab (which is near the Layers palette) to see the path you've drawn. Initially the path is a temporary work path, which will disappear if you draw a new path. Go to the arrow to the right of the Paths palette and choose Save Path. Go to the Path palette's pop-up menu and choose Clipping Path. In the Clipping Path dialog box set Flatness to 1. You can now save your file as a .JPG and upload it to the stock library. People who download it will be able to access the clipping path in the Paths palette and turn it into a selection by choosing Make Selection from the palette's pop-up menu.

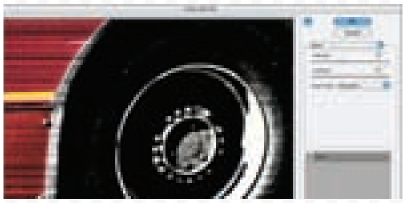
Combine a variety of Photoshop filters to turn a modern photo's pristine pixels into an aged grainy sepia tone print

Premature aging

Q What's the easiest way to make a modern digital image look old, – like it's been kicking around in a drawer for decades?
James Purvis

A Photoshop offers plenty of ways to pile on the years and give a photo an aged appearance. Open your pristine source image and duplicate the background layer. Reduce the quality of the copied layer by going to Filter>Noise>Dust & Scratches. In the filter's dialog box set the Radius to 10. This simplifies the image and loses some of the details. Restore some of the finer details in the image by increasing the Threshold to 26. Click OK. To create a sepia effect, go to Image>Adjustments>Hue/Saturation. Tick the Colorize option. Drag the Hue slider to 51.

Go with the grain



An quick way to add horizontal video scan is to apply Filter>Texture>Grain to a copy of your original layer. There are many types of grain, including a handy Horizontal one. Use the Intensity and Contrast sliders to get bands of texture that make excellent video style textures.

Quick fill

Handy shortcuts

Most tools in Photoshop have shortcuts. If you look in the menu bar, you can see the shortcuts for each tool there. However, if you have an older version of Photoshop than CS2 there doesn't seem to be one for Edit>Fill. There is, though. Mac users need to press Shift+Delete (PC users need to press Shift+Backspace).

KEYBOARD SHORTCUTS Image menu

	PC	Mac
Access Levels	Ctrl+L	Cmd+L
Access Auto Levels	Shift+Ctrl+L	Shift+Cmd+L
Desaturate an image	Shift+Ctrl+U	Shift+Cmd+U
Extract	Alt+Ctrl+X	Option+Cmd+X

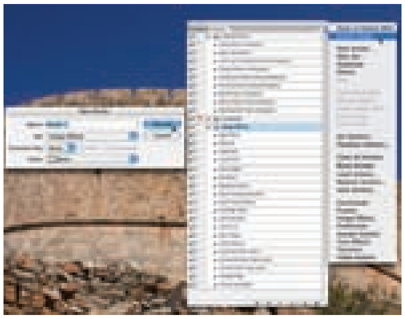
Increase the Saturation slider to around 40 to intensify the strength of the sepia effect. Old analog shots can often have more grain in so go to Filter>Texture>Grain. Choose a Clumped Grain Type with an Intensity of 14 and a Contrast of 50. If you want to get really medieval on your picture's pixels, place a splash of coffee on the bottom of a mug and stain the paper with coffee-coloured rings. Use an Overlay blending mode to add the stains to your digital picture and make it look much more worse for wear!

Spring into action

Q I'm using CS2 and want to create an action. However when I go to the Actions palette all I can see is a grid of coloured options. I've clicked on the palette menu and can access existing actions like Image Effects, for example. However I can't seem to find the little Action record window that I used in Photoshop 7.0.

Alicia Conway

A Actions have always been fantastic ways of combining tedious multiple tasks into a convenient keyboard shortcut. With Photoshop CS2, the Actions palette has had a bit of an update. We presume that you've seen the New Action command when accessing the Actions palette pop-up menu. This will be greyed out, indicating that you can't create a new action. This is because you are viewing the Actions palette in Button Mode. By clicking on a coloured action button you activate the action it relates to. To create a new action you have to step out of Button Mode. Do this by clicking on the arrow. Notice that the Button Mode option has a tick by it. Select this menu item to remove the tick. You'll now be able to view the Actions palette in the more familiar List mode. You can toggle open the folders to see the various menu and filter commands that each action incorporates. You'll also see the Create New Action icon at the bottom of the Actions palette. Click on this and you'll be able to record an action and assign it a keyboard shortcut in the usual way.



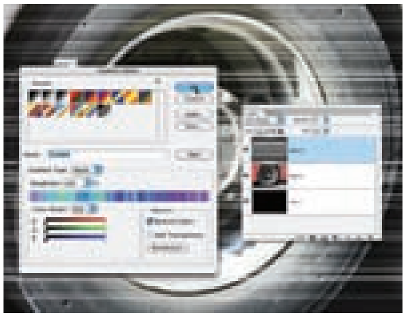
Having trouble trying to create new Actions in CS2? Make sure that you're not in Button Mode!

Video noise

Q I want to mock up some visuals for a short film that are supposed to be video feeds from a surveillance camera. How do I rough up the images?

Martin Newman

A With a bit of tinkering with the Gradient tool you can add video-style scan lines to photos. Select the Gradient tool and click on the Gradient Editor at the top of the work area. Change the Gradient Type to Noise. This adds bands of colour to your initially smooth gradient. Increase the Noise Roughness to 100% to add texture to the edited gradient. For a more even texture tick the Restrict Colors box and click OK. In the Options bar set the gradient to Linear Gradient. Create a new layer and draw a vertical line from the top to the bottom of the work area. To remove the colour from the lines go to Image>Adjustments>Desaturate. This creates a greyscale pattern. Increase the contrast by going to Image>Adjustments>Equalize. Set the gradient layer's blending mode to Color Dodge. Now only the lighter lines will be visible. Reduce the opacity of the layer to 50% make the scan lines subtler.

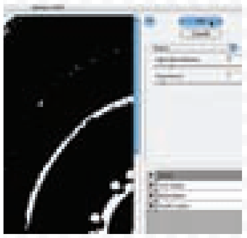


Rough up your source images and create video interference by changing the way the Gradient tool behaves

Online Resources

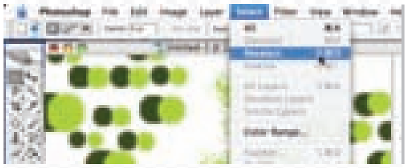
The internet is teaming with websites and forums that will aid your Photoshop thirst for knowledge. Each issue we feature the best tutorial sites that are packed with inspiration and techniques for all sorts of Photoshop skills, and you can find out what we've picked this issue by turning to page 83.

More freedom with filters



In older versions of Photoshop you could only apply one filter at a time and if you decided to get rid of a filter, you had to use the History panel to get to it. Thanks to Photoshop CS's Filter Gallery you don't need to take a linear approach when experimenting with filters. Click on the New Effect Layer icon and add as many filters as you like. If you want to remove one, simply hide it by clicking on its eye icon.

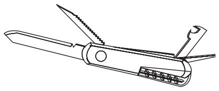
Get back a selection



Don't worry if you deselect a selection and then move on to other things, only to discover you need to reselect the selection you've just deselected (try saying that when you're drunk!). As long as you haven't made another selection, Photoshop can get you back to your initial selection. Simply pay a visit to the Select menu and pick Reselect.

Fix your tool

Back to the default



As you go about your day-to-day business, you make tweaks and alterations to tools. To get back to the default settings, select the tool from the toolbar and if you are using Mac, Ctrl-click on the tool's icon in the Options bar. PC users need to right-click. You should see a pop-up menu that has a Reset Tool option. You can also reset all of your tools from here.

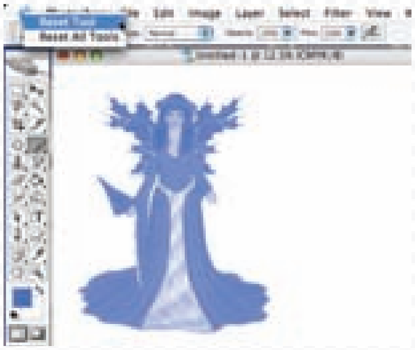


PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ

Unfortunately we cannot return CDs

Improve damaged photos

Use a combination of Photoshop's tools to enhance worn and aging images

There's no need to hide away your favourite photos just because they are damaged. Photoshop is a master at transforming treasured heirlooms so they are as good as the day they were taken. Using the Clone Stamp tool and the Levels command you can erase all of the crease lines and stained brown marks that plague old photos and also bring back any faded areas. You'll obviously need to scan in your photos, and it is always best to scan in colour rather than greyscale as it will retain more of the detail. When you come to the actual image editing be sure to make a copy of your photograph or work on a layer copy of it. Conveniently enough you can take what you have learnt in this month's Levels and Histograms tutorial and use it to help bring out the detail of an old photograph. Each photograph is different but the techniques can be used and adapted to restore many images. There are so many different problems that can be encountered in photo restoration and we will cover a few of them with this example.

PHOTO BEFORE

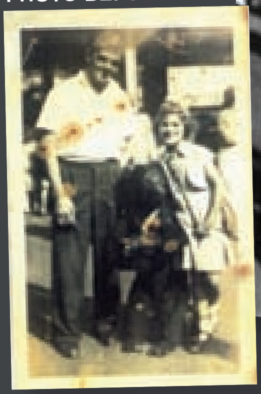
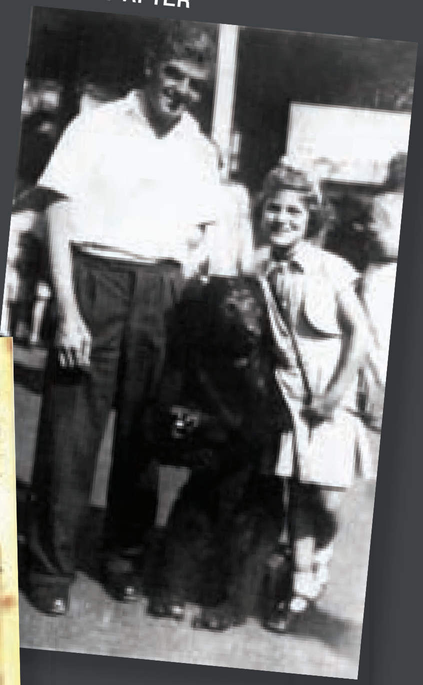


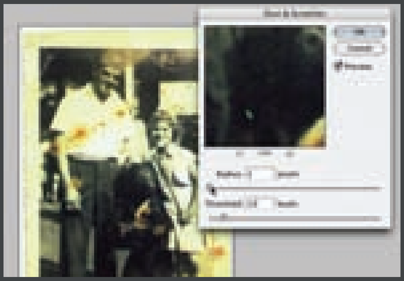
PHOTO AFTER



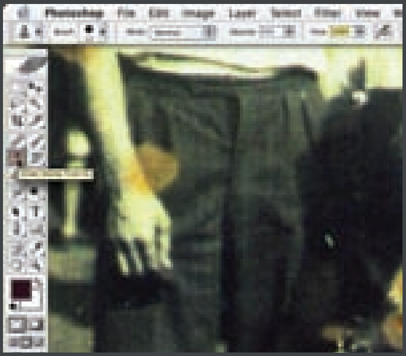
A quick blast of Grayscale and the Clone tool can work wonders on tatty old photos

RETOUCH THE DAMAGE

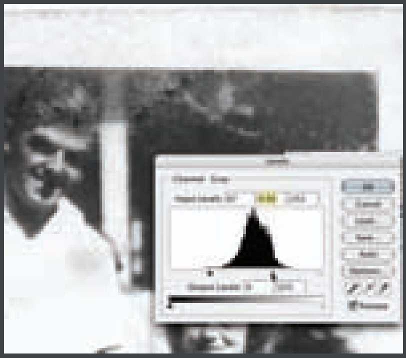
Enhance fading areas and remove the marks



01 Identify the problem Old photographs may have spots, scratches, creasing, discolouration and even pieces missing. Make a copy of your image on a new layer and make sure it's in RGB mode. Select Filter>Noise>Dust & Scratches to remove some of the smaller speckles. If this causes blurring, bring back detail by increasing the Threshold. Zoom in on the damaged areas and choose the Clone tool. It is best to reduce the opacity and strength when cloning for a realistic result.



02 Convert it Once all the marks have been cloned away the next stage is to convert the photograph to black and white. The reason that we cloned in RGB mode is because the imperfections and brownish marks are easier to see. Select Image>Mode>Grayscale to convert the image; it is now beginning to look very close to how it would have originally.



03 From faded to fantastic Old photos also tend to suffer from faded areas. To fix these, use a Lasso tool to select the offending areas and add a slight feather – say 2px. Go to Image>Adjustments>Levels to alter the brightness. In this case the shadow and midtone sliders were moved to the right to match the surrounding dark areas.

Tool School

Become a clone master

When using the Clone tool, try and be as delicate as possible and use it as if you were painting. Select a soft-edged brush and use short strokes, mimicking the directions of the lines in the photo.

RESOURCES

The best sites to visit to expand your ever-growing Photoshop knowledge…

ARTWORLD

www.artworld.si

Although this site is not limited just to Photoshop, there is a still a vast collection of over 70 tutorials dedicated to our favourite image editor. And it's not just step-by-step tutorials here – there's also a healthy selection of video tutorials. Another great thing about the site is that it features tutorials from renowned illustrators describing how they created their masterpieces. The tutorials cover the whole gamut of Photoshop, from the more specialist features such as Photomerge, to useful subjects such as managing your workspace. ArtWorld is also bursting with reviews and information on how to use Photoshop plug-ins. What more could you ask for? Well, take a look at the news for the latest happenings in the creative world and also beautiful works of art from the photographic and digital sectors in the gallery.

PHOTOSHOP LOVER

www.pslover.com

This site is a must-see if you are looking for a plentiful list of tutorials and resources on Photoshop. Most importantly this is a very diverse collection of tutorials containing hints, tips and tricks from professional graphic artists. Aiming to provide a collection of links to tutorials from all over the web, this site covers areas such as Text Effects, Colours and Special Effects. So rather than trawl through numerous sites trying to find exactly what you are looking for, let Photoshop Lover save you time by doing the searching for you.

PhotoshopLover

VISUAL DESIGN CORE

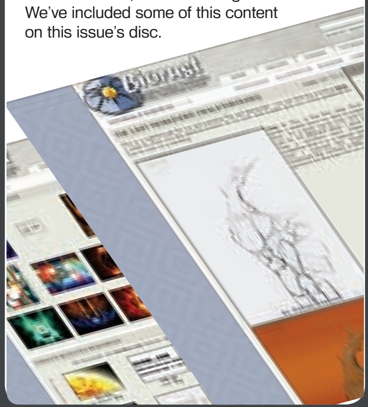
www.visualdesigncore.com

The tutorials listed here are more suitable for those wanting to explore the abstract design possibilities within Photoshop such as creating clouds, flowing waves or using custom light brushes. The site's Visual Core Design Forum even caters for those wanting to discuss anything design related and gives the opportunity for people to show off their amazing artwork in the Art Showcase. If you have any tutorials you wish to share you can submit them to the Visual Resources section of the forum.

BIORUST

www.biorust.com

With some great Photoshop tutorials, this is an enjoyable interactive design resource to use. The tutorials pack in a lot of detail, with striking visuals in the gallery as an added bonus. For a more specialised list of tutorials that will have you producing realistic results, this is perfect. Plus, this site has the ideal combination of forums, galleries and tutorials. In addition to all of this Biorust has a Graphic Resources Download Centre where you can get your hands on fonts, brushes and gradients. We've included some of this content on this issue's disc.



GRAPHIC ADDICTS

www.graphicaddicts.net

Graphic Addicts is essentially an art community site featuring tutorials that are not exclusively Photoshop related. However, it still does contain a considerable amount of very helpful information on the program. A couple of fairly specialised ones may not be suitable for everyone (such as how to add elf ears to a photograph) but on the whole you will find a lot of useful information and techniques listed here. Another very useful aspect of this site is the list of tutorial source files, which can be found in the Downloads section. By downloading these you can work on the same image as is featured in the tutorials. If you're feeling competitive you could even take part in a graphic battle in which artists are invited to submit their work and then visitors to the site decide which piece they like best.

Graphic Addicts

PIXEL2LIFE

www.pixel2life.com

This site is dedicated solely to tutorials and has 7,293 in the Photoshop section alone! Split into sub-categories, you can read about subjects such as Photography Tips, Pixel Art and Printed Media. Whatever you want to learn, you really are spoilt for choice, as Pixel2Life scours the web to bring you the best (and sometimes the most random) tutorials from a range of sites. It even covers the many possibilities available using Photoshop for internet-based projects. You really need to visit the site yourself to understand just how immense the list of tutorials is!

eMag™

creative reviews

We review the best hardware and software products that are the perfect accompaniment to your Photoshop creations

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Software review

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PANTONE
COLORVISION

ColorVision ColorPlus

> “With this package, ColorVision has made monitor calibration an easy and affordable task”

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

info

COMPANY
Pentax

WEB
www.pentax.co.uk

PRICE (SSP)
£189
(www.amazon.co.uk)

Pentax Optio WPi

With its waterproof capabilities and svelte design, is this the perfect outdoors camera? We put on our hiking boots to find out…

WATERPROOF
PENTAX LENS
Optio
6.0 Megapixels

When we read that Pentax had produced a waterproof camera, our minds conjured up visions of great big plastic cases or those huge yellow square cameras that underwater photographers seem to have. But as you can see from the pictures here; this is a 'normal' looking camera that just happens to have waterproof capabilities. Its stylish brushed metal body houses a 6MP camera with a 3x optical zoom. It's a mere 2.2cm deep, and is 10.2cm high by 5.1cm wide, which means it's about the size of a mobile phone. The size allows for it to be easily slipped in a pocket or bag but it's heavy enough for you to realise if it's gone missing. The curved contours of the camera make it easy to hold and allow you to keep it perfectly steady even when making tricky macro shots. Talking of macro, you can get within 1cm of a subject and a special soft flash function means you won't ruin your carefully composed shot by blasting it with too much flash. In fact, it looks like you'd expect a compact to look – the only giveaway that there are special underwater features is a rubber seal on the inside of the battery and memory card compartment and the lens doesn't poke out when you use the zoom.

There are restrictions to the underwater capabilities – it will last for 30 minutes at depths up to 1.5 metres. While you're obviously not going to be able to capture the finer details of the Titanic, it's enough to take pictures of your scuba diving outings, or even what goes on in your pond! Because all focusing and framing takes place using the LCD screen (more on this later), you don't have to get your head under the water in order to see what's going on. The camera works just as good under water as it does out of it. We submerged it in a glass bowl and used it to take some pictures and were really pleased with the results. In fact the only problem with

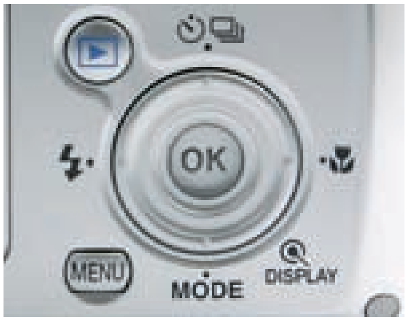
A CLOSER LOOK

The main features in detail

Even though this camera is quite extraordinary in what it can do, the actual look of it is like any other compact. It's easy to hold and control and all of the buttons are within easy reach

PENTAX LENS

Nothing to see here
There's no sticky-outy lens. Even when zooming the lens remains stationary – keeping everything nice and watertight.

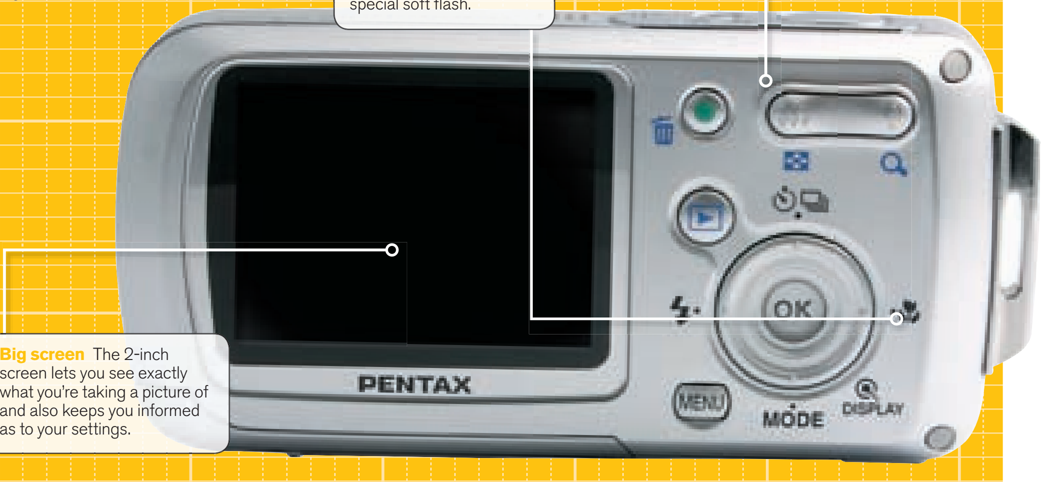


Lock and load
If you're in the Green mode, the Menu and Mode buttons will be locked, meaning you can't accidentally change any settings.

Fail-safe shooting
The Green mode gives you the ability to happily point at anything you want to take a picture of and let the camera do the hard work.

WHAT'S ROUND THE BACK?

Pretty much every control you need can be found on the back of the camera, so here's a closer look at what they do…



In your face The Macro mode allows you to get as close as 1cm and has a special soft flash.

It's all here The buttons on the back let you zoom in to objects, select scene modes, access menu functions, delete images, in fact anything you want to do.

Big screen The 2-inch screen lets you see exactly what you're taking a picture of and also keeps you informed as to your settings.

using it as an underwater camera is that it feels wrong submerging it. We are so conditioned into keeping cameras out of the wet that being told to put one in water just feels weird. Once you get past the worrying stage, though, you are free to explore a whole new photographic world. Want to capture the wild throes of a storm? You can use this and not worry about the rain getting on the camera. Plus if you get a bit of dirt on the body, you can now rinse it off without worrying about ruining it.

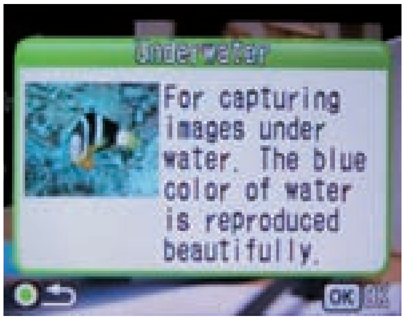
As we mentioned, all framing has to take place on the LCD screen, but this isn't a problem. The 2-inch screen is clear and bright, and as with most cameras these days it can compensate for bright conditions so you won't have to squint at faint shapes on a bleached-out screen. As well as being big enough to see your images, the screen lets you in on some other shooting bits of information, such as which mode you are in, what flash setting you have, how many images you can fit on your card, and when you half-press the shutter button, when you are in focus. One thing we found is that when framing a shot using the maximum zoom, the screen looked quite pixellated. However after taking the shot, the picture looked fine. It may have been a quirk of the model we had, but it's a bit annoying having to guess when a picture really will be poor quality and when the screen is just having a funny five minutes.

There are 15 different picture modes on this camera, including the fail-safe Green mode. This cuts off all other buttons apart from the zoom and shutter release, turning the camera into a true point-and-shoot model that's perfect for beginners. The other modes range from the usual sport and landscape to underwater, snow and a special one that softens the edges of the shot, reminiscent of made-for-TV movies from the 80s. You select modes using the Mode button on the back, and can also access descriptions of them so you know what they do even if the manual isn't at hand.

We were pleased with the results of this model. Even without the underwater feature, it's an excellent camera for anyone who loves taking pictures but isn't bothered about controlling every aspect of the shot (although there is a smattering of manual options). The modes worked well and the start-up time is quick enough to not miss a photo opportunity. The photos we took were nice and crisp, with a good distribution of colours and no dodgy areas. We tried it in low light and bright sunshine and on both occasions it worked beautifully. And let's not forget the biggest draw – you can use it underwater! This really is a great camera for a lot of users. Okay, so you don't have loads of manual control, but the 6MP means you can still take a high quality image to be proud of.

> "THIS IS AN EXCELLENT CAMERA FOR ANYONE WHO LOVES TAKING PICTURES BUT ISN'T BOTHERED ABOUT MANUAL CONTROL"

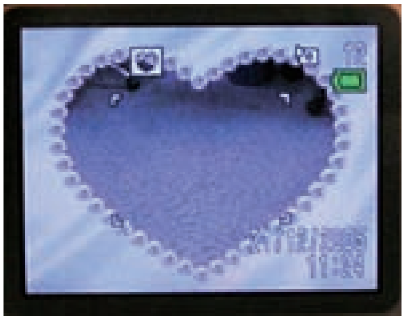
Classy looks
The brushed metal shell of the camera gives it a very sophisticated look and its size means it can slip into a pocket.



Underwater

For capturing images under water. The blue color of water is reproduced beautifully.

Know it all
When deciding on what mode to use, you can get a summary of what each one does right on the screen without having to refer to the manual.



You've been framed
You can call up three frames to use on your photos – obviously not to everyone's taste but quite funny nevertheless.

PROS

- Lets you take shots underwater
- Produces clean and crisp photos
- Really easy to use

CONS

- The LCD screen sometimes makes an image look pixellated
- Not a great deal of manual control

VERDICT

9.0

A really good camera that lets you take pictures that you wouldn't normally be able to take

HARDWARE

ColorPlus claims to make colour management easier and ensure what you see on screen is what you get when you print. We see if it works

ColorPlus

Stick it on Attaching the Spyder device on your monitor is a simple process that anyone can do.

info

COMPANY
ColorVision

WEB
www.colorvision.com (or www.colourconfidence.com)

PRICE
£69.95

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
CRT or LCD Monitor
Windows 98, 2000 or XP
Mac OS X

It is very frustrating when you create a digital work of genius on screen only to find that when you print it the colours look completely different. Pantone ColorVision thinks it has just the product to fix this – ColorPlus.

ColorPlus basically calibrates your monitor to industry standards for gamma, white point and luminance. Professionals calibrate their monitors regularly, and everyone recommends you do it, but the only problem is that it is normally very complicated and expensive. ColorPlus sells for £70, and is simple enough for anyone to use. The program works with LCD, CRT and notebook monitors to enhance the way they perform and match screen display to what is printed.

After installing the ColorPlus software, you select your monitor type and its settings. Then comes the fun part – attaching the Spyder device that uses suction cups to stick to your monitor like a barnacle. There's also an adjustable hanging device that rests the hardware upon your screen. There is a warning about using the suction cups on an LCD screen in case it causes damage, but we found it to work without any problems.

Each monitor is very different and that is why you need to specify your exact screen settings. After this is completed ColorPlus then works its magic and progresses through all the colours and corrects them according to industry standards. Although the software could be seen as quite basic, the impressive results prove otherwise.

The beauty of both the Spyder and the software is how easy it is to set up and use. The quality of the results does not differ greatly from those obtained using far more expensive alternatives. Therefore this is a very worthwhile investment to improve your screen quality and accuracy and also save you a lot of time. The best way of seeing the difference is to use a Pantone swatch sheet, open up Photoshop and select a colour according to its Pantone colour. You then compare this to what is on the monitor. Now run ColorPlus and hold the swatch up again to see the difference in how closely they match. At the end of the calibration process ColorPlus also shows you the difference of your monitor before and after. The change here is amazing and the images appear enhanced with much warmer tones. The affordable ColorPlus also includes a free copy of Adobe Photoshop Album Starter Edition so you can not only calibrate your monitor, but use the Adobe software to organise all of your photographs and even perform minor touch-up surgery.

Calibrating your monitor is an important job that most of us put off. However, ColorVision has come up with a method that makes calibration easy and affordable.

DETAILS

Take a closer look

Help is at hand At every stage of the monitor calibration ColorPlus has a help option which will bring up more information and explain the process further.

Specific settings ColorPlus asks you to state monitor settings such as Brightness, Contrast and Backlight. This helps it to tailor the calibration to your specific monitor.

See the difference There is a screen at the end of the calibration process that you can click to switch between how your monitor would perform before and after you used ColorPlus.

PROS

Produces to more expensive monitor calibration programs

CONS

The printer needs a good colour profile for most benefit

VERDICT

9.5

The affordability of this program is its main selling point along with its ease of use

SOFTWARE

info

COMPANY
Realviz

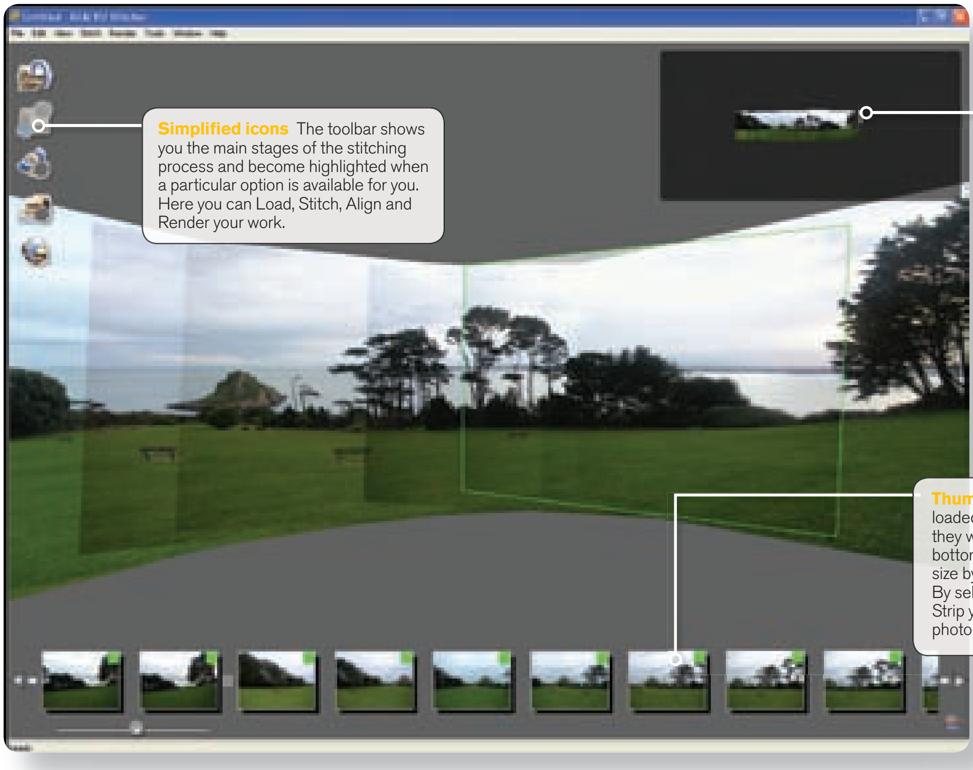
WEB
www.realviz.com

PRICE
£340

OPERATING SYSTEM
Mac and PC

MINIMUM REQUIREMENTS
Mac: OS X 10.3, 533 MHz G4

PC: Windows 2000, XP, 1GHz or higher



Simplified icons The toolbar shows you the main stages of the stitching process and become highlighted when a particular option is available for you. Here you can Load, Stitch, Align and Render your work.

Live preview window This is a handy way of quickly displaying the stitched image in full. You can also use the Zoom and Pan tools under the View pull-down menu to fit your image into the main stitching window.

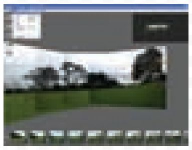
Thumbnails Once you have loaded your images into Stitcher they will be displayed at the bottom of the screen. Adjust their size by using the slider to the left. By selecting Window>Image Strip you can view all of the photographs and rearrange them.

Stitcher 5

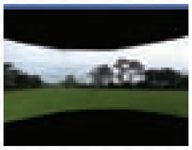
If you enjoyed our Photoshop Photomerge panorama tutorial last month and want to be even more adventurous, Stitcher 5 could be for you…

DETAILS

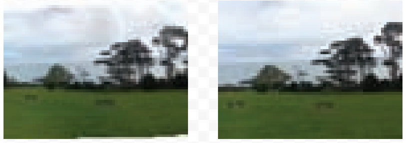
The key features…



Pan and zoom In order to view the stitched image easily and make sure it fits in the main window, you need to bring the Pan and Zoom functions into play, found under the View pull-down menu.



Render options Stitcher 5 offers the user many advanced options when rendering their work such as Sharpening, Mixing, QuickTime Output and Settings Management.



Compare Photomerge and Stitcher Photomerge (left) is very competent but even with Advanced Blending activated, it wasn't as smooth as Stitcher 5 (right).

RealViz has brought us panoramic pleasure in the form of Stitcher 5, an impressive update to its much-loved photo-stitching software. New features include automatic stitch mode and the ability to add control points for aligning images with greater precision. The interface of Stitcher 5 is very easy to use and you can stitch the images together with a few clicks of the mouse. Stitcher 5 is broken up into simplified icons on the left-hand side, summarising the stages of the panoramic process. We tested the software with a string of 11 pictures. If you wanted to produce a 360-degree panorama, you would need to take more photos, perhaps 32. After loading all the images you can view them either in thumbnail form or as an image strip.

The next row of icons is then highlighted, giving you the option to automatically stitch, semi automatically stitch or manually stitch the images together. We found that automatic stitch was very effective and overlaps in photographs were recognised. If you like hands-on control it is best to use semi-automatic stitch.

At first it was difficult to see how to navigate around the Stitcher window. It could have benefited from a simple zoom and pan icon on the main screen, since these are important features of the program. At least the Live Preview Window allows you to check the progress and appearance of your stitched images easily.

When rendering there is an option for Stitcher to automatically crop the image and create a long straight-edged image. You can choose from different output options such as Snap Shot, which is suited to printed images that will be flat, or QTVR spherical or cubical images that will be three-dimensional. The versatility of the program is one of its strengths, allowing you to produce wide-angled panoramas suitable for print, film, the web and 3D. The images are easily opened in Photoshop and using the QuickTime VR Hotspot you can even create interactive panoramas. Compared to Photoshop's equivalent, Photomerge, Stitcher 5 is superior. Even with the Advanced Blending option checked in Photomerge, the Stitcher rendered image was better. However as the program is quite pricy, it is no surprise that it gives such professional results!

PROS

- Simplified icons representing the main stages of panoramic stitching
- Quick preview options to view your work as you progress
- Smooth blending of photograph edges

CONS

- Icons for zooming and panning would be useful features
- Quite pricey

VERDICT

8.0

Stitcher 5 is a very impressive piece of software for creating seamless panoramic images

BOOKS

Creative Vision

A beautifully presented book that encourages you to be adventurous with your photographic creations and break all the rules

Creative Vision
TOP OF THE PILE

This book is a showcase of the endless possibilities open to you when experimenting with photographs. Catering for both those who are familiar with more traditional photographic methods and also digital image creation, *Creative Vision* provides a revealing insight into very unusual techniques. Experimentation and breaking the rules are encouraged throughout, making it a refreshing and liberating book to read. Sections such as 'Don't think, just shoot' go against the traditional methods of photography and inspire you to think outside the box. Author Jeremy Webb is a freelance photographer, digital artist and tutor in photography, so is more than qualified to share his knowledge on the subject. Webb refers to the way Photoshop can be used to manipulate photos and features information on some of the best plug-ins available. The book even encourages you to break away from using expensive cameras and equipment all the time, and opt for junk shop or toy cameras to produce more novel effects. Do not fret though, as digital techniques are still featured prominently. One of the many lessons is that a lot can be expressed through the photographic image. This is particularly evident in the chapter on images that comment on complex or controversial subjects. The artwork is extraordinary and a definite strength of the book; not the type of photography you will see very often. So if you want some more obscure suggestions for how to take your photography to the next level, you will find it within the pages of this marvellous book.

info

AUTHOR	Jeremy Webb
PRICE	£24.95
PUBLISHER	AVA Publishing
ISBN	2-88479-072-1

Picture is paramount Large images are essential to accentuate the beauty of such ground-breaking and expressive work.

Abundance of colour Learn how to use exciting techniques such as this one which was created by trapping paint between slides and then scanning it into Photoshop.

OPEN YOUR MIND

Get inventive with your Photoshop software

Learn from mistakes The book features ways to replicate supposed faults in photographs to create interesting effects.

Ray of light The key concepts of light are covered in detail, including how to get the most out of your light source and also using light to paint with.

Show off your work Presentation of work is as important as the image itself and the different methods are covered in detail, including exhibitions.

In summary One handy feature is the summaries at the end of each chapter. This helps you check that you have grasped the key concepts.

No need for a camera One interesting part of the book is the section on the cameraless photo art called Photograms.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Image

A compact guide that will both inspire and inform

info

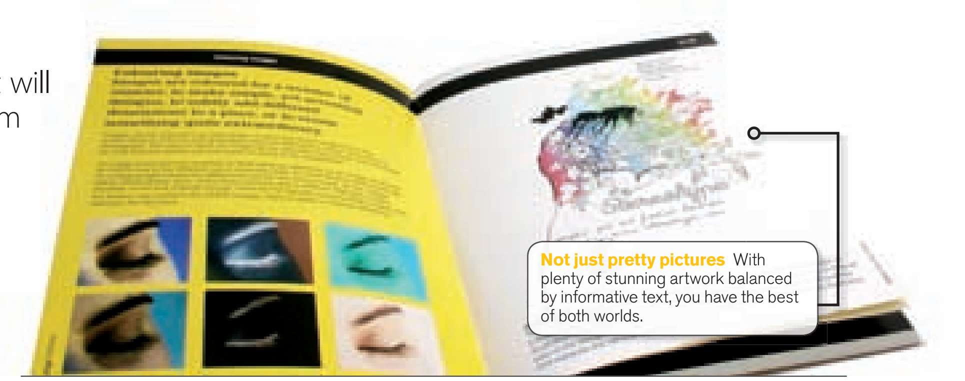
AUTHORS
Gavin Ambrose and Paul Harris

PRICE
£14.95

PUBLISHER
AVA Publishing

ISBN
2-88479-065-9

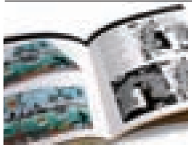
As part of the Basics Design series, *Image* aims to thoroughly explain what makes a good image and design. Case studies are mixed up with examinations of design theories, making it a very entertaining read. Alongside ogling the design examples you will broaden your knowledge using the valuable techniques that give plenty of ideas for what to try in your own work. The chapters cover a wide range of styles, from fashion design to film poster, so there's lots on offer. But it's not just eye candy – there's plenty of practical advice for presenting your images in the best way to get them noticed. If you are a newcomer to design, *Image* is the perfect resource for learning how to introduce more innovative methods into your work to make it more exciting and cutting-edge. Even if you have an extensive grounding in design, you'll still learn something new from this book. This little gem proves that pictures do speak louder than words.



Not just pretty pictures With plenty of stunning artwork balanced by informative text, you have the best of both worlds.

MAKE THE IMAGE COUNT

Get the most from images



Inventive images The photomontage and collage sections are bursting with great ideas for overlaying multiple images and elements.

Variations As colour is such a major part of images, the book shows lots of experimentation with variations in both effect and hue.

Eye candy Of course we value the informative elements of the book, but it is great fun to marvel at the photography and illustration.

Exceptional examples Even the more complex terms such as juxtaposition are explained effectively and illustrated beautifully.

Adobe Photoshop CS2 A-Z

An ideal resource for succinct answers to your Photoshop function and tool queries

info

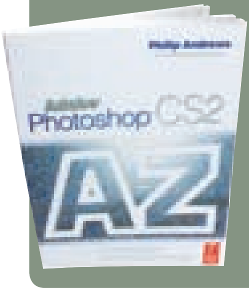
AUTHOR
Philip Andrews

PRICE
£16.99

PUBLISHER
Focal Press

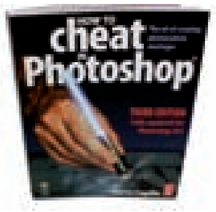
ISBN
0-240-52002-5

Looking for a concise reference book for CS2? This title is the one to go for. Examining all of the features in the latest outing of Photoshop in a handy A-Z format, it is an easy to read and helpful book. A particularly useful aspect is the feature summary that lists the menu where different functions can be found. The before and after images illustrate the result of various processes within Photoshop and step-by-step instructions present the information in a clear way. Perhaps not ideal if you want an extensive or in-depth explanation but for a concise overview this book is perfect. The Pro's Tips scattered throughout are useful for elaborating on what is written in the main text. Whether you are a beginner or an advanced user, you will find the A-Z format a handy way of getting quick answers to your queries. Although it may seem like it is not covering each area in great detail, when you look closer you realise that it is. For example, when talking about layers the book has a dedicated section to each aspect (such as Layer Styles, Layer Masks and Layer Sets). The main strength of this book is its ability to summarise the main features and leave out all the pointless information. No CD is provided but for the type of manual this is, it is not necessary.



How to Cheat in Photoshop (Third Edition)

Caplin's book presents lots of information in a light-hearted manner



info

AUTHOR
Steve Caplin

PRICE
£24.99

PUBLISHER
Focal Press

ISBN
0-240-51985-X

With this title, author Steve Caplin has aimed to answer everyday queries that Photoshop users may have. The book mainly features step-by-step instructions to help you achieve more realistic-looking effects in your manipulated photographs, such as vanishing points or shadow and highlights. In addition to telling you how to create effects on existing photographs it contains sections on how to create realistic images from scratch. Examples of particularly useful features include ageing photographs authentically and adding depth to flat images. The book includes a CD so you can work through the tutorials using all the same images as Caplin, making it easier to check if you are on the right track. The CD also contains royalty-free images to use in your own projects and there are 20 video tutorial files that are a really effective way of reinforcing the written explanations. Compared to numerous books containing large blocks of text, this is presented in a much friendlier format that places the focus on having fun with Photoshop.

WIN!
FLUID MASK
PLUG-IN
WORTH
£179
fluid mask

Readers' Challenge

Get your imaginations working and try your hand at another challenge

As another issue comes to a close, our final task is to give you material for you to have some fun with. This issue there's a bit of a landscape feel, with lots of clouds, skies and trees, and a nice ruin. Use these as a backdrop to your own point of focus – maybe a photo of a loved one or some text if you're designing a CD cover or DVD menu. You could decide to take a gothic route using the old ruin and dramatic darkening skies, or you might fancy trying to introduce clouds into one of the pictures and having a go at changing the time of day. You can do what you like; our one condition is that you show us what you come up with! The most interesting will appear in the magazine and the overall winner will bag a copy of Fluid Mask, a great plug-in that quickly produces cutouts. There are no time limits to these challenges so if you have one from a few issues ago you can still send it in. And don't feel intimidated – there aren't any skill requirements. Everyone has to start somewhere and we really do love to see what you create.

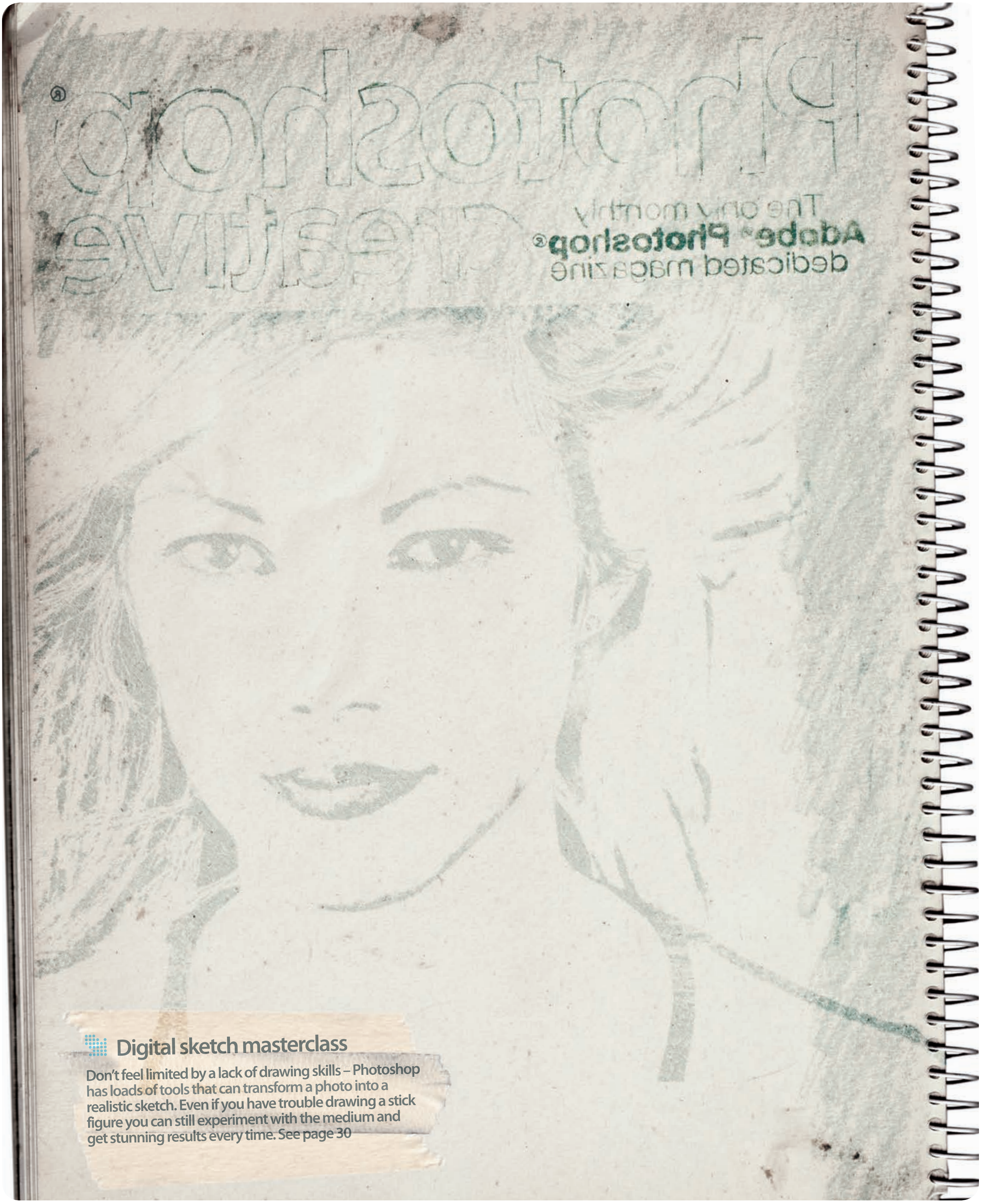
Enter our challenge and see your work in the magazine!

HOW TO ENTER

Go to the Readers' Challenge folder on the free CD-ROM to access this challenge's images. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about what you've created, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS



Digital sketch masterclass

Don't feel limited by a lack of drawing skills – Photoshop has loads of tools that can transform a photo into a realistic sketch. Even if you have trouble drawing a stick figure you can still experiment with the medium and get stunning results every time. See page 30